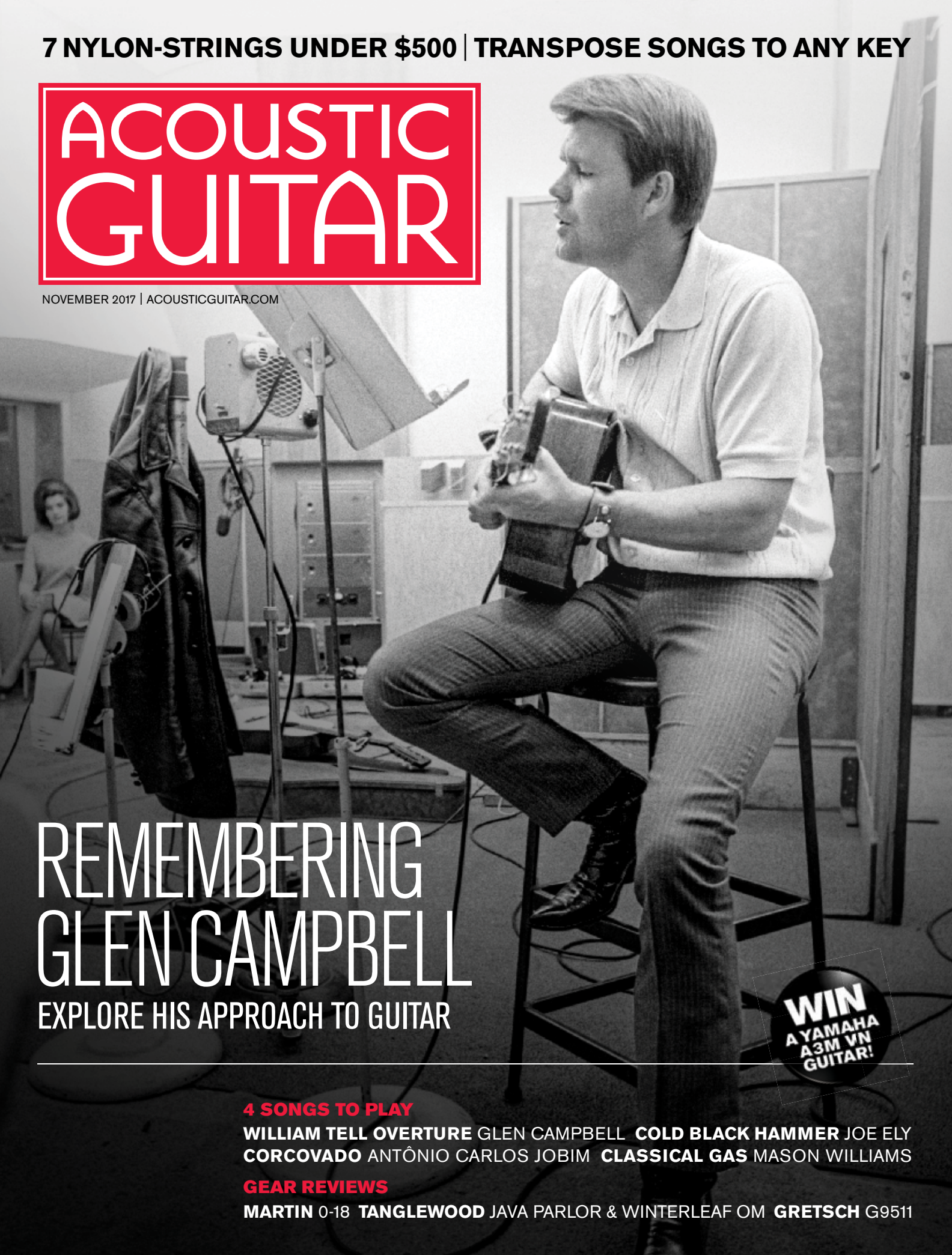
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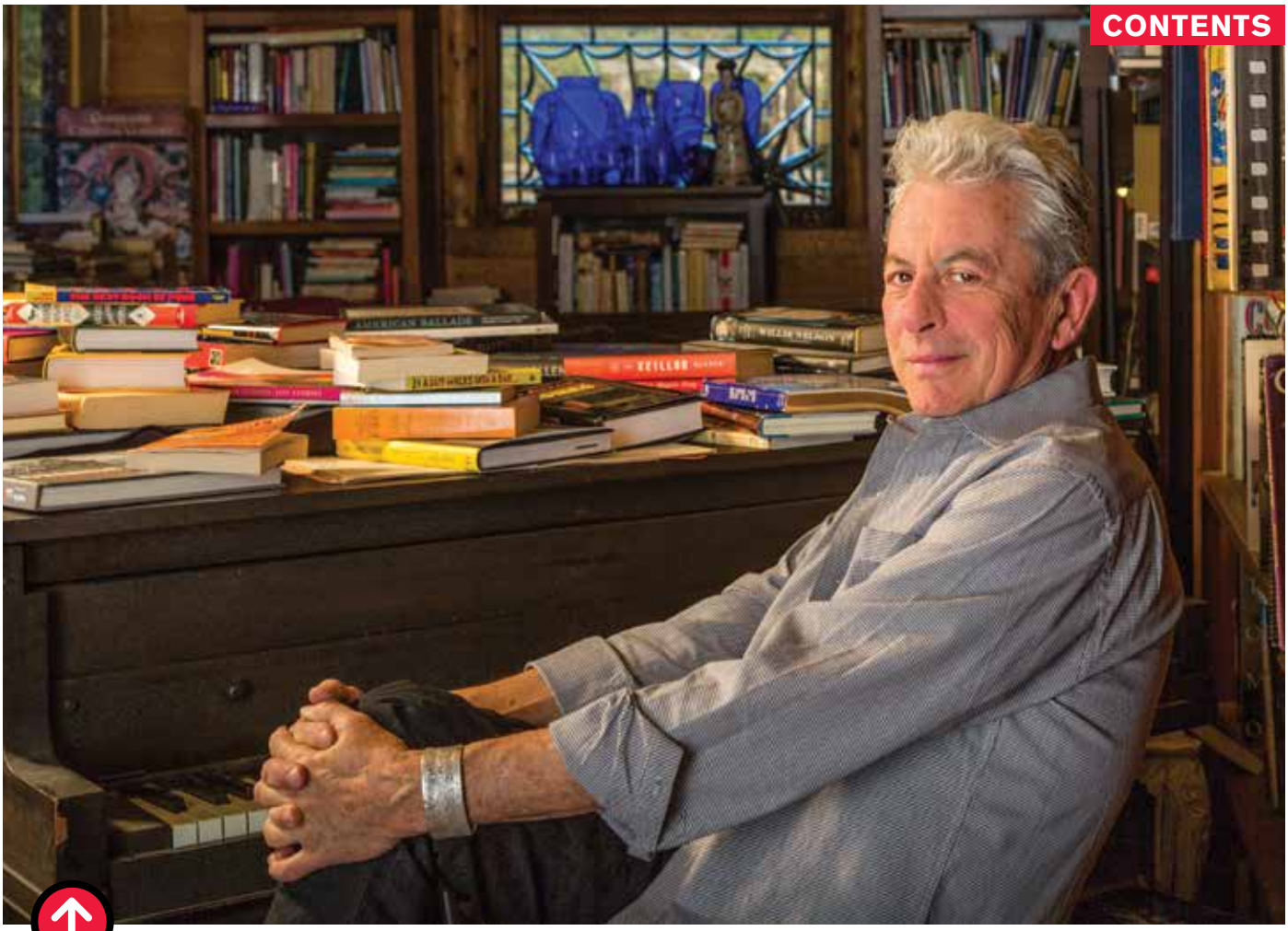
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‘You can learn a song from an iPod or the internet or an album or whatever, but something about that face-to-face contact tells you where the real emotion is.’

JOE ELY

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On the Cover
Glen Campbell

Photograph
Capitol Photo Archives

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Robinson and Neal Casal (left) perform two songs from the Chris Robinson Brotherhood's new album, *Barefoot in the Head*.



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Glen Campbell from *The Glen Campbell Goodtime Hour,* 1969.

For readers of my age—and I know there are quite a few of you—Glen Campbell's death on August 8 did more than bring to mind his string of pop-country hit songs and legendary guitar session work. As Adam Levy reminds us in this issue's portrait of Campbell, his stardom came at the absolute height of network television's media supremacy, an era when just about everyone in America shared the same news and cultural narratives, despite deep social divides and incredible civil unrest. No "fake news," no trolling, no cyber-substitutes for human interactions and friendships. The TV set was the hearth around which we sat and talked. We certainly didn't all agree on important ideas and issues, but living in the same cultural and media frame gave us a chance to communicate about them.

And while broadcast television was certainly a game-changer, the real media revolution had happened a few decades earlier, with the advent of sound recording, which shrank the world to the dimensions of a spinning vinyl disc. Read Mac Randall's feature on bossa nova in this issue and you'll understand the incredible impacts of capturing musical performances in a fixed medium. How else could a new style of music emerge from a city in southeast Brazil and explode to global cultural prominence in the space of barely five years?

Yes, I'm spending a lot of time thinking about media and globalism these days. Let's consider the acoustic guitar in this context. The earliest iconographic representation of a plucked stringed instrument dates to about 1200 BC on a Hittite stone carving. (The Hittites dominated the Anatolian peninsula, modern-day Turkey, during the Bronze Age.) The earliest name for this instrument is *cithara*, the Greek word from which *guitar* is derived; it was the Arabic *qitara,* which came to Spain with the Moorish invasions, which began in 711 AD and led to the instrument we now know as the guitar. Maybe the kings of Spain didn't call that process globalism, but we would recognize it as such today.

The pace of globalism has accelerated, but what hasn't changed is human curiosity. "What's that sound? Where does it come from? How do I make it?" These questions come from the same impulse that drives the search for identity, for connection, for a place to call home. The tension between curiosity and fear of the unknown seems to be reaching some sort of climax these days, so maybe it's time to recapture the common ground on which we can talk about these things seriously, honestly, whole-heartedly. In the meantime, tour the world from the comfort of your own home through this issue of *Acoustic Guitar*.

—David A. Lusterman, Editor

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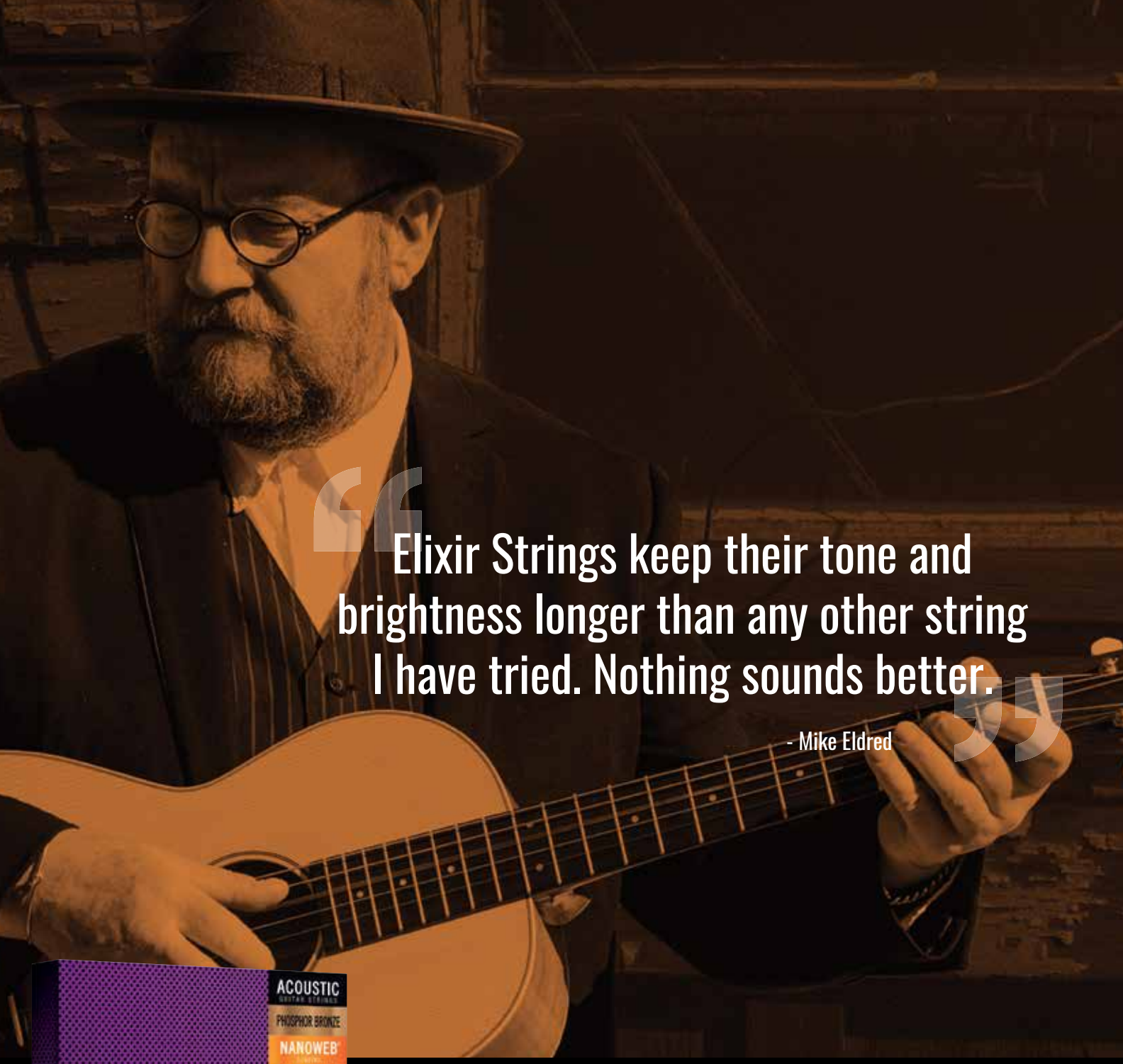
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FEEDBACK

LUTHIER LOVE

I started re-playing guitar 11 years ago when I bought a Martin 000-16GT and there was a voucher to receive three free issues of *Acoustic Guitar*. I have been subscribed ever since.

Playing the Martin made me wonder how it was all put together and I starting building acoustic guitars as a hobby. Then I started asking why they sounded different even though I had built them the same way using the same woods. Now I am fascinated by this subject and really enjoy when you interview luthiers on their techniques and trade-offs for a great-sounding guitar. It would be great to have an interview with a different luthier each month.

As for playing new songs, it would be great to learn some jazz standards or songs from the great American songbook. "Walking My Baby Back Home," "Don't Get Around Much Anymore," etc., or some bossa nova songs. One guitar player that I find very talented is John Leventhal. It would be great to have the tab for his rendition of "Sea of Heartbreak."

I especially enjoy articles that relate exercises to particular songs. One talented writer who does this is Jeffrey Pepper Rodgers. With regards to the [video] gear reviews, could you mention what song is being played? Sometimes I really like it but do not know the song.

Thanks again and keep up the great work. It is appreciated.

—JD, Montreal, Canada

FAMILY TIES

I've been a subscriber of *Acoustic Guitar* magazine for a number of years and look forward to my issue every month. I started playing guitar when I turned 29 and haven't missed more than a couple days of playing in 22 years. I play at least two to three hours a day and have bought and given away several guitars over the years, trying to spread the enjoyment I feel every day. I get together with some friends to jam every week and we often go camping together to play around the fire.

I was having lunch with my aunt and uncle a couple of years ago and she asked if I still played guitar with my friends and mentioned that my uncle used to play guitar before their three boys were born. I had no idea he played, and was surprised to know he still had that guitar sitting in his closet. He brought out this old cardboard case, which barely stayed closed, and showed me his guitar: It was a Gibson J-45, which he had bought new and wasn't quite sure what year it was. At the time he couldn't afford a proper case for it. He had a friend who bought the same guitar at the same time and they played together once in a while. I told him to start playing it again, but he said he hasn't played in over 40 years and was not interested.

My uncle has since been placed in a home and suffers from dementia, but my aunt wanted me to have the guitar and gave it to me to play. I had it restored to its former glory and bought a case that is worthy of its beauty. I found out it's a 1959, and it was in perfect condition, except for a few scratches, and the frets were hardly used. Just after I got the guitar restored and played it for my aunt, she went to visit my uncle's old friend and told him I had the guitar restored and was playing it. He brought out his guitar to show her what 50 years of playing a guitar looked like. He still had the original receipt in the cardboard case, which was held together with tape and a string. He told her that he bought it in 1959 for $180.

I own a handful of guitars, all unique in their sound, but this Gibson covers all bases. No wonder why it's called "the workhorse." I am blessed to be able to play it and am in awe every time I open its new case. I will be sure to pass it on to a worthy picker after my days are done.

Thank you for inspiring me every month to get better so I can pass on my love of playing.

—Robin Schneider, Kelowna, Canada

MULE MUSINGS

As an avid reader of *Acoustic Guitar*, may I place an unabashed plug for a future print article on the fabulous Mule resophonics made by Matt Eich up in Michigan? Matt made me #225, a beautiful brass tricone with a unique tone and a sound to die for. His instruments are played by Charlie Parr (new album is called *Dog*), Kelly Joe Phelps, and Charley Hicks.

—Jamie Etherington, Victoria, Australia

SHOUT OUTS

Thank you, *Acoustic Guitar* magazine, for reviewing our 3D Grand Auditorium! (And, they're finally back in stock!)

—Michael Kelly Guitars, Shared via Facebook

I'm one of the guitarists who got interviewed by @acousticguitar_ magazine :D [in the October 2016 issue] Check it out!

—@gabyquevedo, Shared via Twitter

Stellar review of Allison Pierce's *Year of the Rabbit* from *Acoustic Guitar*!

—The Pierces, Shared via Facebook

I was fortunate to be pointed at some of the first of [Bill Collings'] guitars to arrive in the UK. I have a D2H and an 01. They are perfect. Genius.

—@parvapower, Shared via Twitter

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Shelby Lynne and Allison Moorer

GUITAR TALK

JACOB BLICKENSTAFF

Sister Act

Shelby Lynne talks about collaborating with her sister Allison Moorer on their first studio album together

BY MELINDA NEWMAN

It's a safe bet that *Not Dark Yet*—the gorgeous collaboration between sisters Shelby Lynne and Allison Moorer—will be the only album out this year that contains covers of both Nirvana's "Lithium" and the Louvin Brothers' "Every Time You Leave."

Lynne would have it no other way. "We love all different kinds of music," she says. "We realize that we're from the country and we're proud of being those people, but it doesn't mean that we're going to sit around with the banjo on our knees."

Lynne and Moorer, both acclaimed artists in their own right, have been singing together since their childhood in Alabama, when Moorer piped up from the back seat of their car and joined Lynne and their mother in perfect three-part harmony. Lynne was seven, Moorer was three.

Blame separate careers and coasts, but it has taken more than 40 years for the siblings—Lynne refers to Moorer as "Sissy"—to clear their schedules enough to record last summer at Lynne's home studio in Los Angeles with producer Teddy Thompson and top-tier musicians including Benmont Tench, Ben Peeler, and Doug Pettibone. Lynne talked to *Acoustic Guitar* about making *Not Dark Yet* (Silver Cross Records/Thirty Tigers).

'I'm an old back-porch picker and she's a little more schooled. She knows what to call chords.'

What is the intimidation factor when you're taking on songs written by Kurt Cobain, Nick Cave, and Townes Van Zandt?

None, because the first thing that comes to our minds when we want to take on somebody else's composition is "Would they dig it?" and that's all we have to ask ourselves. It's all about being in the service of the song and the songwriter. Sissy and I don't do the song for any reason except first of all we dig it and we're going to try to make that songwriter, alive or passed, happy with it and glad we took a shot at doing a cool song of theirs.

You and Allison both play acoustic guitar on Jessi Colter's "I'm Looking for Blue Eyes." Who is the better player?

Allison played more guitar on the record than I did—I don't know why, because I've always been the guitar player our whole lives. But Sissy plays and she plays well and she knows a lot more about guitar than I do. I'm an old back-porch picker and she's a little more schooled. She knows what to call chords. I wouldn't know shit from a chord, I just know it sounds good.

What was your first guitar?

It was a Gibson B-25 in 1967. I was about seven. I never put it down. Sissy has the original. I have two of them now. There is an emotional attachment to it, but it also sounds good and it's a good size. I'm not too big a woman and it just suits me. It gives me what I need and I can beat the hell out of it.

The album closes with the one original, "Is It Too Much," which you started as a loving tribute of support to your sister.

I was just having a moment of thinking about everything that she goes through. Life weighs on you hard when you get down to it. When you're raised in the same house by the same folks and you go through the same shit every day, you are that [support system] for that somebody, if you're lucky enough to have a sister. I'm lucky enough to have the one that I have and I wanted her to know that.

Will there be a Volume II?

Hey, we're always thinking that, because that's what we do, we make records. If an opportunity came up and we were blessed enough to do it, we damn well would. AG



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Get your fingerstyle fix with Drew Roller's *Acoustic Uprising*.

Fingers on the Pulse

Acoustic Uprising documentary explores fingerstyle's rise to prominence

BY ANNA PULLEY

"I'll never forget the first time I heard, and more importantly, saw a fingerstyle performance," says Drew Roller, director of the new fingerstyle documentary *Acoustic Uprising*. "The ceiling instantly became the floor and I became obsessed. I wanted to learn more, and when I couldn't find a way to delve deeper, I decided to create the film."

Acoustic Uprising explores the rich history, breakthroughs, and musical innovations surrounding fingerstyle guitar, which of course is much more than a "style," as it encapsulates many genres (including ragtime, folk, blues, gospel, rock, country, etc.) and techniques (the Carter scratch, Travis picking, percussive approaches, and so on). The doc features interviews with prominent fingerstyle players such as Tommy Emmanuel, Andy McKee, Kaki King, Sungha Jung, Preston Reed, Vicki Genfan, Newton Faulkner, and dozens of others. In addition, *Acoustic Uprising* takes a look at fingerstyle's rise to prominence with the help of social media platforms like YouTube, and delves into communities of passionate acoustic guitarists who continue to explode the boundaries of the instrument's capabilities.

"The acoustic guitar has found its way into almost every musical tradition in the world, and it's a shapeshifter," Kaki King notes in the teaser trailer for the documentary. After two years and a successful Kickstarter campaign, Melbourne, Australia–based company Roller Coaster Productions is taking *Acoustic Uprising* out into the world. In July, the doc had its world premiere in London at the Troubadour, the historic live music venue that has hosted guitar legends such as Jimmy Page, Bob Dylan, and Jimi Hendrix. The London premiere also featured live performances by Marcus Eaton and local fingerstyle virtuoso Amrit Sond.

Holding his acoustic guitar up to the camera, Canadian fingerstylist Calum Graham says, "This is a little orchestra—the bass, the melody, the percussive elements, the harmonics." Graham is speaking to the unique ability of fingerstylists to perform several musical elements at once with their fingers, nails, palms, and knuckles, as opposed to the hand working as a single unit with a pick, a la flatpicking.

Perhaps Tommy Emmanuel sums up the versatility of fingerstyle playing best when he says simply: "With the acoustic, I *am* the band."

During the summer, the film went on a screening tour at various venues around the world, including the Canadian Guitar Festival and the Sydney Guitar Festival. In October, the doc will be released on Blu-ray, and DVD, as well as available to download and stream. Learn more at acousticuprisingfilm.com. AG

A TREASURE TROVE OF UNRELEASED DOC AND MERLE WATSON

Owsley "Bear" Stanley will forever be associated with the making and distribution of LSD in the 1960s, but he was also a sound genius who helped revolutionize the sound reinforcement business, and an expert live sound recordist. When he died in 2011, he left behind a cache of over 1,300 recordings—"Sonic Journals" he called them—by an astonishing array of disparate acts; most have never seen the light of day.

Well, that changed this past summer when the Owsley Stanley Foundation released *Doc and Merle Watson: Never the Same Way Once—Live at the Boarding House, May 1974*. The beautifully designed box contains seven CDs encompassing 94 tracks culled from four nights at the Boarding House club in San Francisco—the same venue where Bear recorded Old & in the Way's eponymous album (still among the best-selling bluegrass discs of all time) the previous year. The music covers an incredible spectrum of styles—folk, old-time country, blues, standards, even some Elvis Presley tunes—and captures the father-son duo at an early peak moment in their 15-year musical partnership.

"Bear had marked these shows among the gems in his Sonic Journal archive, for both the quality of performances and the quality of the sound," commented Bear's son, Starfinder Stanley, who is the president of the Foundation. "[That] is one of the reasons we chose them as the first project to develop since his passing." It's certainly an impressive start to what everyone hopes will be a steady stream of rare music coming from the Owsley Stanley Foundation. Among the tantalizing acoustic-oriented names in the untapped collection: Johnny Cash, Hot Tuna, John Hartford, Great American String Band, Taj Mahal, Ralph Stanley, the Rowan Brothers, the Chieftains, Kate Wolf, and Odetta. For more go to owlsyestanleyfoundation.org

—Blair Jackson

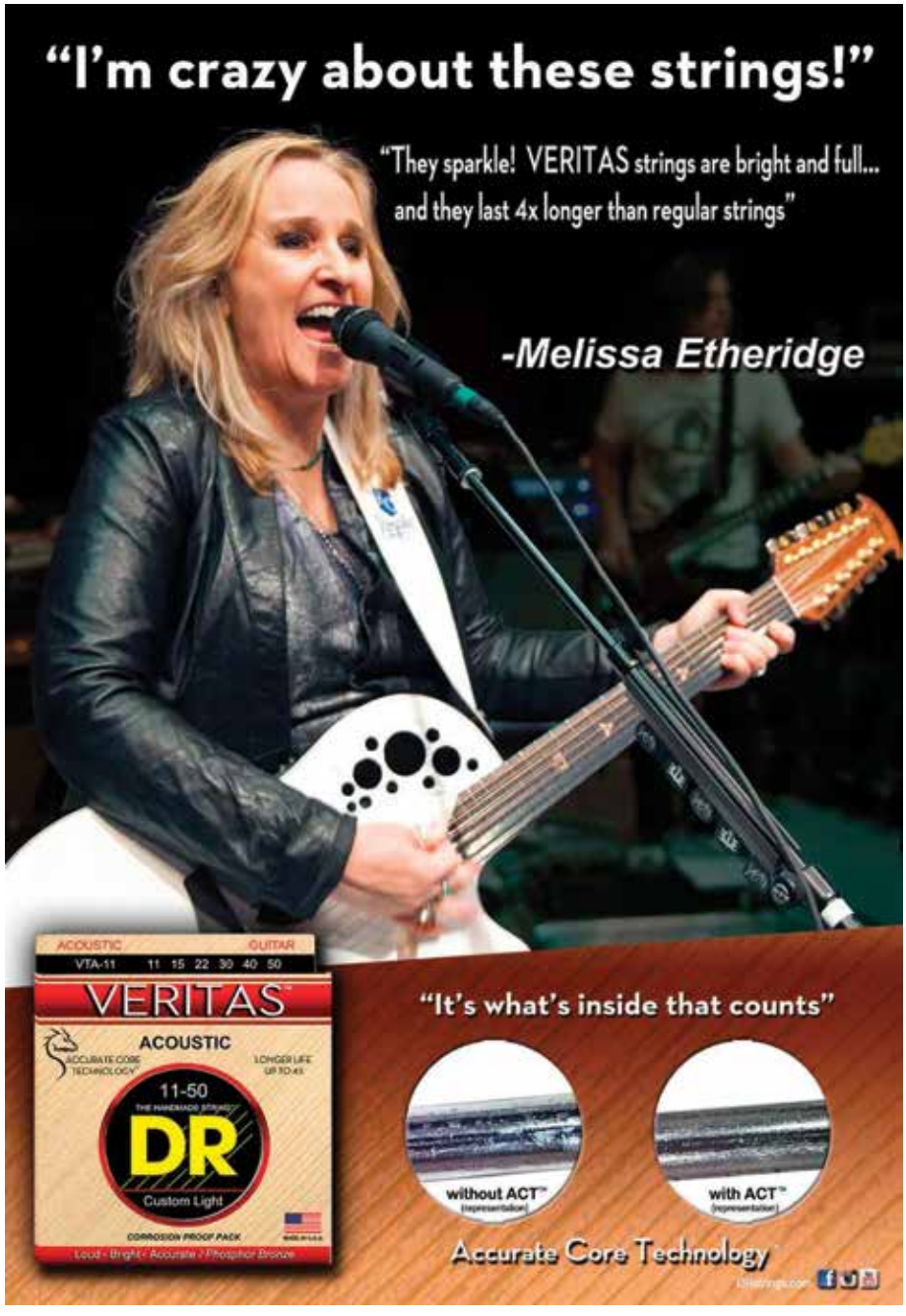
THE BOSS ON BROADWAY

Broadway has finally found a ticket hotter than *Hamilton*. Beginning November 26, and playing five shows a week through February 3, 2018 at the 975-seat Walter Kerr Theatre is *Springsteen on Broadway*, a solo show which will combine music and storytelling (including tales recounted in his excellent autobiography, *Born to Run*). It is certain to feature the Boss's sturdy acoustic guitar-playing (along with piano, harmonica, electric guitar, and who knows what else) as he traces his life and career.

Playing acoustic guitar live is nothing new for Springsteen, of course. Not only has it been featured prominently in certain arrangements for his mostly electric E Street Band shows (played by Bruce and/or fellow guitarists Nils Lofgren and Steve Van Zandt), but Springsteen has also played several big tours based entirely around acoustic material—the solo *Ghost of Tom Joad* tour in 1995, the *Devils and Dust* tour in 2005 (for which he played a wider array of instruments, including organ, banjo, and ukulele), and in 2006 fronting a group of up to 18 musicians and singers for the gloriously chaotic *Seeger Sessions* tour, playing a mix of early folk and gospel classics and rearranged Springsteen originals.

Needless to say, tickets for the intimate *Springsteen on Broadway* (ranging from $75 to a *Hamilton*ian $850) are going to be very tough to come by, but for the desperate there is always the often prohibitively expensive "secondary market" looming out there. And who knows—occasionally tickets become available through other unforeseen sources, so there is always at least a shred of hope to cling to.

—BJ



REMEMBERING GLEN CAMPBELL

EXPLORE HIS APPROACH TO GUITAR



BY ADAM LEVY

During the late 1960s and on into the '70s, variety shows were a staple of American television. Anchored by charismatic hosts who could sing, draw laughs in comedic sketches, and maybe even dance a little, these programs—one hour long, typically—would feature multitalented guests as well.

Among the more popular variety shows of this period were *The Smothers Brothers Comedy Hour*, *The Dean Martin Show*, *The Sonny and Cher Show*, and *The Johnny Cash Show*. Tuning in to any of these, as so many viewers did, you simply couldn't avoid Glen Campbell—who appeared on all of the aforementioned shows, and others. With movie-star looks, good-old-boy charm (he grew up in rural Arkansas), a dulcet voice, and spectacular guitar skills, Campbell was a sought-after guest. From January 1969 thru the summer of '72, he even hosted his own variety show—*The Glen Campbell Goodtime Hour*.

TV wasn't the only medium that Campbell seemed preternaturally suited for. If you were within earshot of a radio during this era, you were bound to hear Campbell singing "Gentle on My Mind," "Wichita Lineman," or "By the Time I Get to Phoenix." He was remarkably successful at crossing stylistic boundaries—"Rhinestone Cowboy" topped *Billboard*'s Hot 100 charts and the industry magazine's Hot Country Singles charts and Hot Adult Contemporary Tracks charts, as well.

Campbell favored a variety of guitars throughout his career, but if he's associated with one brand in particular, it would be Ovation—a manufacturer that flourished during the 1970s, building easily amplified acoustic-electric models with rounded backs made from synthetic materials. In 1969, Campbell became one of the company's earliest endorsers, regularly playing their instruments onstage and



DONALDSON COLLECTION/GETTY IMAGES

onscreen. Ovation recently unveiled the Glen Campbell Signature Model—a meticulous recreation of Campbell's original 1771 model.

While Campbell was developing his own recording career, he was also logging hours as a studio guitarist on sessions for Elvis Presley, the Beach Boys, Frank Sinatra, and others. Throughout the 1960s, he was frequently in league with the Wrecking Crew—a cadre of first-call session musicians who provided musical backing on countless hit recordings. He is among the players featured in the 2008 *Wrecking Crew* documentary.

In the decades that passed since Campbell's early successes, he continued to record and release new music. His 64th studio recording, *Adiós* was released June 2017—just two months before his death from Alzheimer's disease, August 8th. The album was tracked in 2012 and 2013, on the heels of his Farewell Tour, while he was still relatively lucid. The poignant documentary *I'll Be Me* chronicles this 2011–2012 tour and Campbell's declining condition. As the film shows, his performance could still be remarkably on point, even as his memory continued to deteriorate. Onstage, sterling musicality was never far from his grasp.

Whether playing live or in the studio, working as a sideman or on his own albums, whether playing electric or acoustic—or, for that matter, baritone or 12-string—Campbell always displayed a distinctive style—propulsive, articulate, keenly melodic, and sometimes wry. In just about any musical context or medium, he was one of those players whose signature sound can be recognized within the first few notes. In the examples that follow, you'll get a close look at some of the essential elements of Campbell's methodology.

THE RISE OF PHOENIX

One of Campbell's best-known recordings is his 1967 take on "By the Time I Get to Phoenix," a timeless ballad penned by songwriter Jimmy Webb and originally recorded by Johnny Rivers. In Campbell's intro, he alternates between two major-seventh chord voicings, not unlike the chords shown in **Example 1a**. These wistful chords—played over a static F in the bassist's part—help to establish the song's melancholy mood.

In the verse sections, Campbell switches to a simple arpeggio pattern similar to **Example 1b**. (On the chord symbols, the notes to the right of the slashes are played by the bass.) Use hybrid picking for this example—as Campbell frequently did, in various contexts, over the years. Use your pick for notes on the strings 3 and 4, your middle finger (*m*) on string 2, and your ring finger (*a*) on string 1. Make sure to play all of the eighth notes here as evenly as possible to give the arpeggios a gently undulating feel.

It's worth noting that on Rivers' recording of "By the Time I Get to Phoenix"—which predated Campbell's by two years—the guitar parts are less memorable. The chords are arpeggiated in the intro instead, then strummed somewhat blandly during the verses. Campbell was an experienced session player by the time he recorded his version of this song, which could explain why his "Phoenix" parts are unfussy yet so specific, clearly delineating each section within the arrangement.

GLORY DAYS

In 1968, Campbell was paired with singer Bobbie Gentry (of "Ode to Billie Joe" fame) to record the album *Bobbie Gentry and Glen Campbell*. "Mornin' Glory," from this record, is similar in key and tempo to "Ode to Billie Joe," on which Gentry herself played the guitar. Campbell makes "Mornin' Glory" his own, however, by playing a striking intro plus a dexterous solo later in the song—both on nylon-string guitar.

Example 2a is in the style of Campbell's "Mornin' Glory" intro. Use hybrid picking here as well. Play the open-string bass note on the downbeat of each measure with your pick. Elsewhere, use your pick for notes on string 3, your middle finger (*m*) on string 2, and your ring finger (*a*) on string 1.

Campbell's "Mornin' Glory" guitar solo is the inspiration for **Example 2b**. It features variations on a three-note melodic theme in the first two measures, another three-note theme explored in measure 3, then a long descending scale passage in measure 4—leading smoothly to the key change in measure 5. On paper, this solo seems straightforward enough. Crafting so much music from a couple of small ideas is never as easy as the great players make it appear, however, and this was one of Campbell's greatest strengths.



SOUTHERN COMFORT

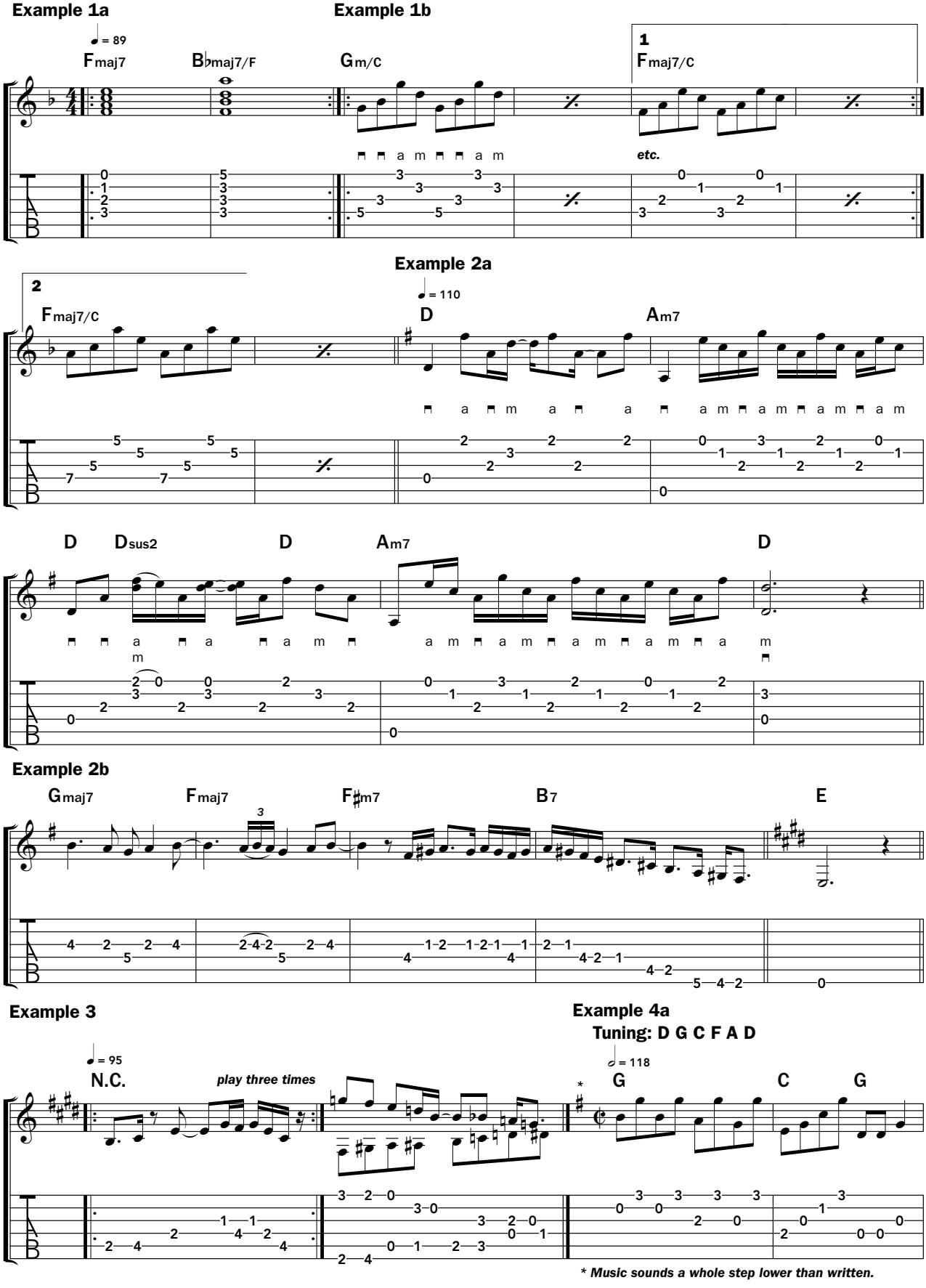
Campbell's use of hybrid picking wasn't limited to chordal rolls and arpeggios. He also used the technique to tackle two melodic lines simultaneously, as illustrated in **Example 3**—based on the intro to his hit 1977 recording of "Southern Nights." (Campbell thanked fellow guitarist Jerry Reed for inspiring his funky, contrapuntal figure.) Play the first few measures with your pick alone, and bar 4 with a combination of pick (down-stemmed notes) and middle finger (up-stemmed notes). Try practicing the upper and lower lines separately at first. That way, you'll have a better shot at playing them with confidence and clarity once you combine them.



NOT-SO-DIRTY DOZEN

In the early 1960s, before Campbell's pop/country crossover career had begun to fully blossom, he made a handful of records that featured folk and country styles more prominently. Among these was the instrumental *The Astounding 12-String Guitar of Glen Campbell*, released in 1964. That album included several original tunes interspersed with guitaristic readings of songs by folky writers such as Bob Dylan, Woody Guthrie, and Peter Yarrow.

One of the friskiest pieces on this record is Campbell's bluegrass-flavored "12-String Special." Campbell's main melody is played almost entirely in steady eighth notes. (As the piece is in cut time, eighths feel like 16ths.) This melody is played twice, then there's a


Example 1a
Example 1b
♩ = 89
Fmaj7
B♭maj7/F
Gm/C
1
Fmaj7/C
etc.
Example 2a
2
Fmaj7/C
♩ = 110
D
Am7
D
Dsus2
D
Am7
D
Example 2b
Gmaj7
Fmaj7
F♯m7
B7
E
Example 3
♩ = 95
N.C.
play three times
Example 4a
Tuning: D G C F A D
𝅗𝅥 = 118
G
C
G
* Music sounds a whole step lower than written.

bridge section, followed by a reprise of the original eight-bar phrase. Within each iteration of the main melody, Campbell lands an accented quarter note on beat 4 of measure 4, which sustains across the bar line into the downbeat of the following measure. Each time this hiccup recurs, it breaks up the otherwise steady stream of notes in a playful way.

Campbell's 12-string guitar is tuned down a whole step throughout *The Astounding 12-String Guitar of Glen Campbell*. (This tactic is not uncommon among 12-string players. It makes the instrument easier to wrangle and can help it sound richer.) If you'd like, tune your guitar—whether 6- or 12-string—down a whole step (D G C F A D, low to high) for the next two examples.

Part of his genius as a player and songwriter was that he could take simple musical ideas and rework them in seemingly endless combinations.

Example 4a is similar to the main melody section of "12-String Special," while **Example 4b** is inspired by the tune's bridge. Unlike the previous examples, you won't use hybrid picking for Ex. 4a or Ex. 4b. Instead, use alternate-picking technique—downstrokes for downbeat notes (on beats 1, 2, 3, and 4) and upstrokes for the upbeats (on the "and" of each beat).

Learn to play Glen Campbell's hit "Gentle on My Mind" with a lesson in the April 2016 issue.





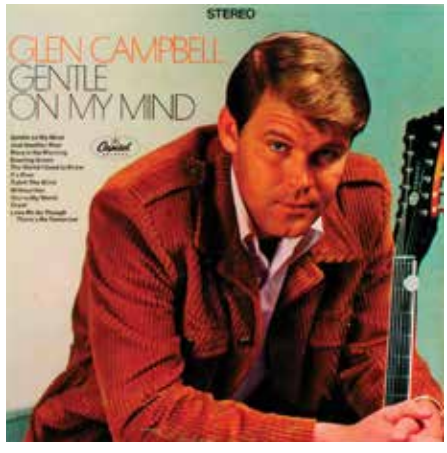
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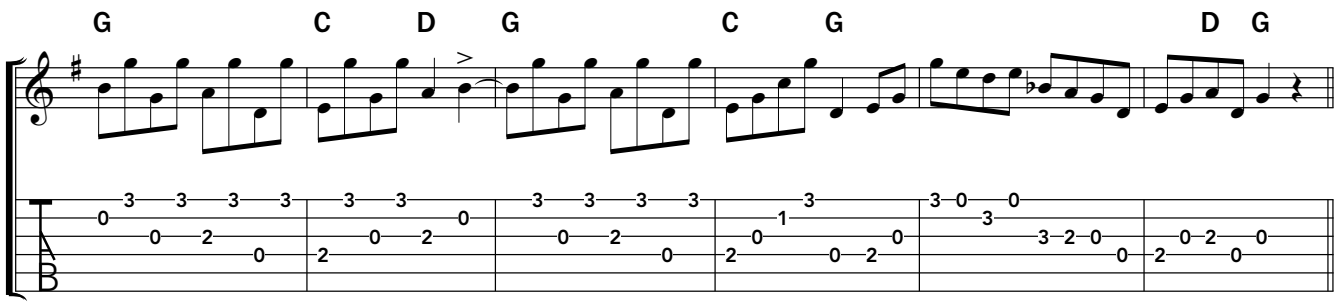
STILL ON THE LINE

While you're in this tuning, lower your sixth string another whole step, putting your guitar in a slack version of drop D—with the whole shebang down a whole step (C G C F A D). This will allow you to approximate the sound of Campbell's low-down lines from his 1968 recording of "Wichita Lineman." Session bassist Carol Kaye says that Campbell played the song's iconic solo on her Danelectro electric 6-string bass, which would've been tuned an octave down from standard guitar tuning. (He apparently used her Dano for his solo on his recording of "Galveston" as well.) Campbell was also known to use a Fender Bass VI, in the same tuning, for live performances of "Wichita Lineman." (There are also several videos on YouTube that show him playing the solo on regularly tuned guitars, in the standard guitar register.)

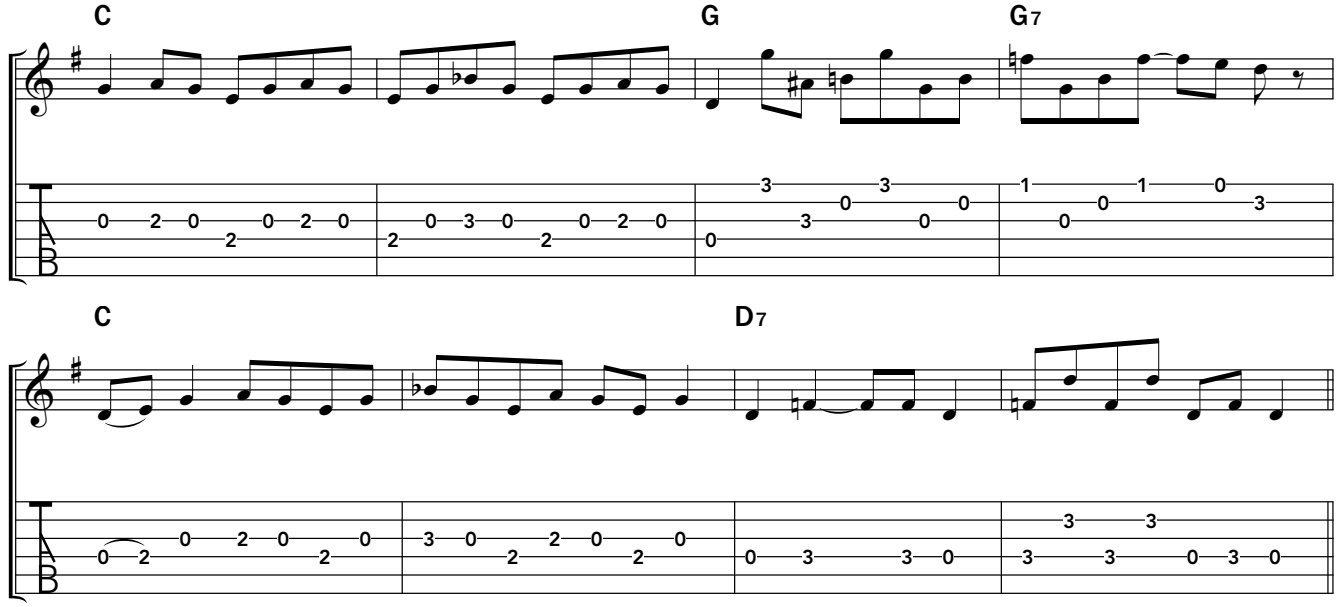
One thing that makes Campbell's original recorded solo so compelling is that although it's based on the song's languorous vocal melody, it has enough rhythmic variety to make it feel like more than a mere recap. The solo percolates and holds your attention, even when you think you know what's coming. **Example 5** is in the spirit of Campbell's "Wichita Lineman" break. Pick with downstrokes wherever possible here, as Campbell did when he appeared on *The Smothers Brothers Comedy Hour* in 1969. This gives each plucked note a little extra weight.

To the casual observer, Campbell may seem to have been a charming, golden-voiced entertainer who occasionally played some flashy guitar. The examples in this lesson, however, serve to illustrate what his dedicated fans have known for decades: Glen Campbell was always a hell of a musician. AG



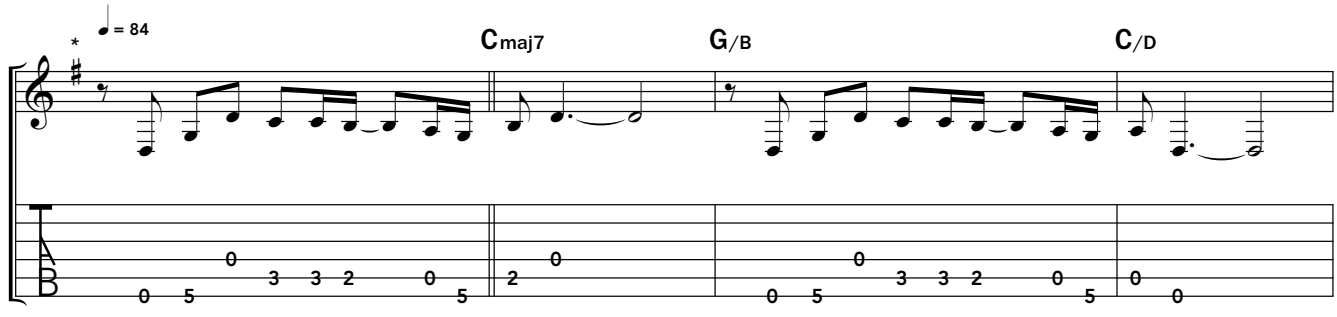


Example 4b

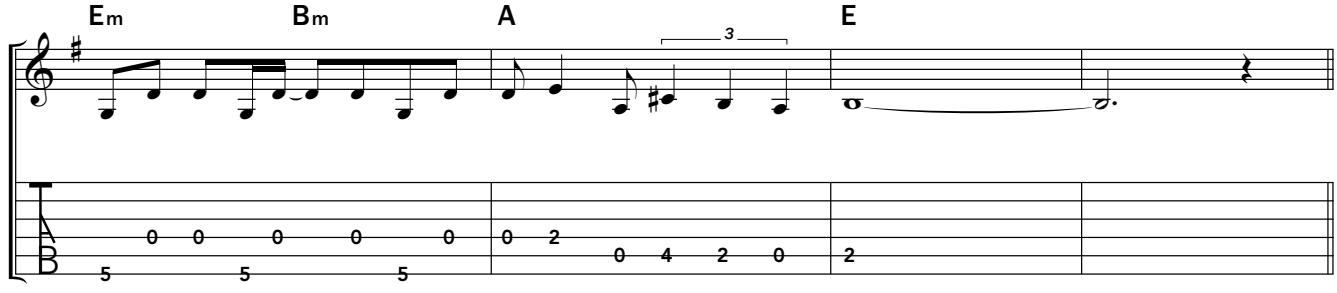


Example 5

Tuning: C G C F A D



** Music sounds a whole step lower than written.*



acousticguitar.com/tag/november-2017



Glen Campbell

William Tell Overture

Glen Campbell flatpicks on Gioachino Rossini

BY ADAM PERLMUTTER

Glen Campbell first heard *The Lone Ranger's* brisk theme song as a kid and vowed to learn it on guitar. Not only did he do just that, Campbell made the theme—an overture from the 1829 opera *William Tell*, by the Italian composer Gioachino Rossini—one of his signature numbers. He revisited it throughout his career, wowing audiences by playing it with casual ease, sometimes with the guitar on top of his head.

The transcription here is taken from Campbell's 1990 studio recording of "William Tell Overture," from *Walkin' in the Sun.* On the album, Campell used a 12-string guitar, but the piece works just as well—and is easier to play—on the six-string. It serves as an excellent flatpicking study, and it gives your fretting fingers quite a workout as well.

Begin learning the piece with a picking exercise: Isolate the galloping rhythm of an eighth note followed by two 16ths, first seen in bar 15. The eighth note and the first 16th should be downstrokes and the second 16th an upstroke. Pick any note on the guitar and, using a metronome set at a comfortable speed, play this rhythm repeatedly, edging up the metronome until you can play it quickly and cleanly.

This same picking approach will work throughout the piece: Generally, play the notes and beats 1 and 2 and their "ands" with downstrokes and the 16th notes falling outside of those beats with upstrokes.

A good fretting-hand strategy would be to glance through the piece and make note of its positions. The first nine bars, for instance, are all in ninth position, meaning it's best to play the 12th-fret notes with your fourth finger and the ninth-fret notes with your first. In bar 14, move down to first position and play the second-fret notes with your second finger, fourth-fret with your fourth finger, and the first-fret G♯ with your first finger.

I've included chord symbols in the notation, as it would be fun to play the "William Tell Overture" with a fellow guitarist, trading accompaniment and melodic roles between sections, and goading each other on in terms of speed. **AG**




♩ = 170
E
B
E
B
E
B
E
B
E
To Coda 1
To Coda 2
B
E
C♯m
Phrase A
1
2
B
End Phrase A
B
D.S. al Coda 1
Coda 1
E
E
E/G♯
A
E
B
E

Cont. on p. 26


55
A B E E/G♯ A E B E A B E
65
C♯m G♯ C♯m
* Slide first time only.
1 2
72
G♯ G♯m D♯
80
G♯ E
88
B E A B
96
E E E/G♯ A E B E A B

Cont. on p. 28

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Guitar plays Phrase A
(1 7/8 times)
106
E
E/G♯
A
E
B
E
A
B
E
B
15
130
B
play three times
D.S. al Coda 2
Coda 2
136
E
B7
E
143
C
E
C♯
C7
151
E/B
B
E
161
B
E
B
E
play four times
D.S. al Coda



Sam Ash

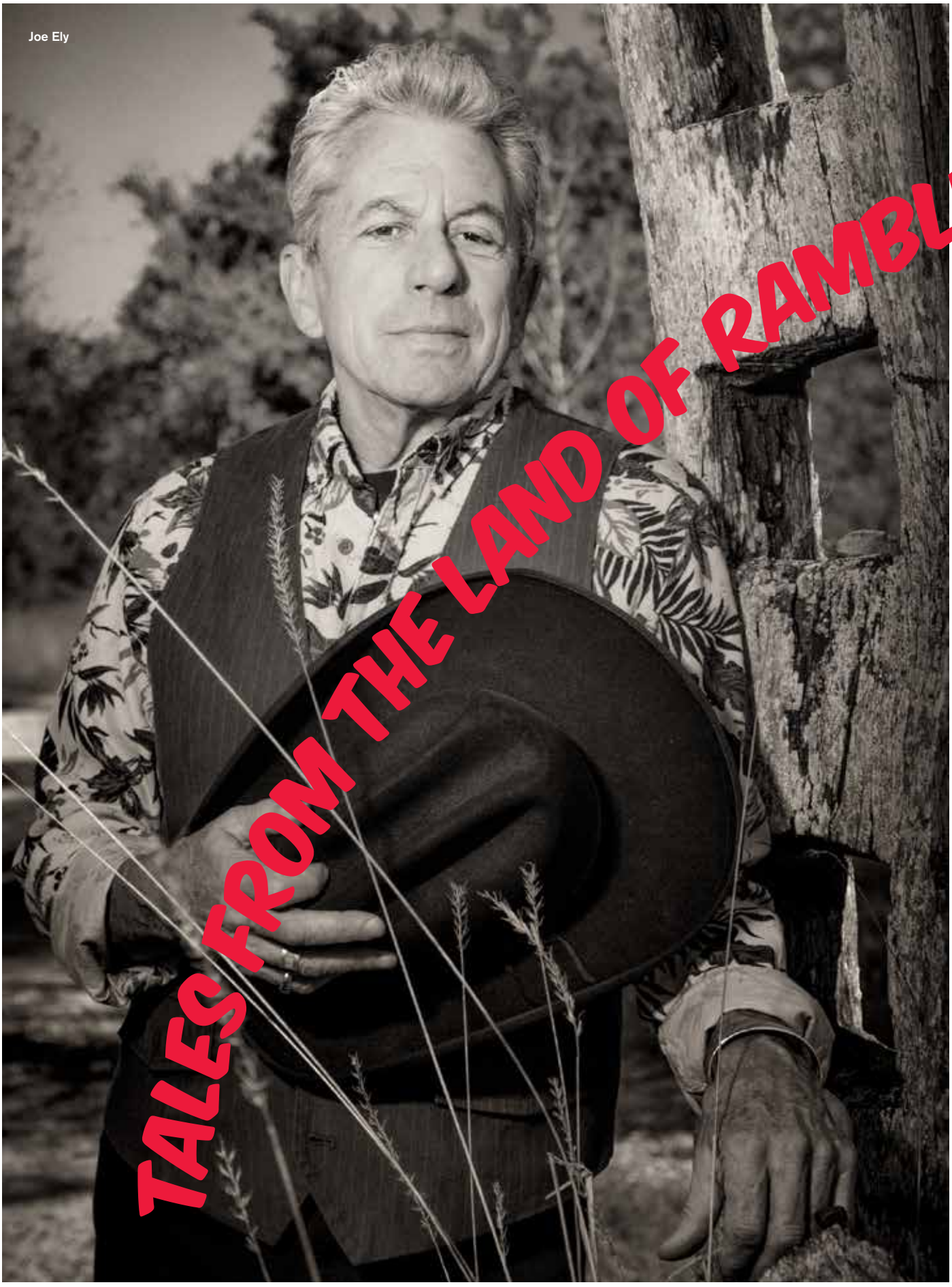
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Joe Ely

TALES FROM THE LAND OF RAMBLER

MATTHEW FULLER

RS, GAMBLERS, AND HOBOS

Texas' Joe Ely suddenly finds himself in the limelight | BY MARK KEMP

Last year was a big one for Joe Ely. He was named the 2016 official Texas State Musician, and he was inducted into the Texas Heritage Songwriters' Association Hall of Fame. In addition, one of his longtime bands, the Flatlanders—with fellow singer/songwriters Jimmie Dale Gilmore and Butch Hancock—was elected to the Austin Chronicle Hall of Fame. "I don't know why all of this happened all at once," says Ely, during a phone call from Austin. "I've been doing this all my life."

Ely is Texas songwriting royalty—*No Depression* magazine dubbed him a "Lubbock luminary."

His songs are rife with images of boxcars and hobos, two-lane blacktops and dusty West Texas towns, barroom brawls and border politics—vivid songs that transport the listener to a timeless place. His latest album, *Panhandle Rambler* (Rack 'Em Records), is no exception.

Acoustic Guitar caught up with Ely—who turned 70 in February—to talk about his recent accolades, his songcraft, and his love of guitars.

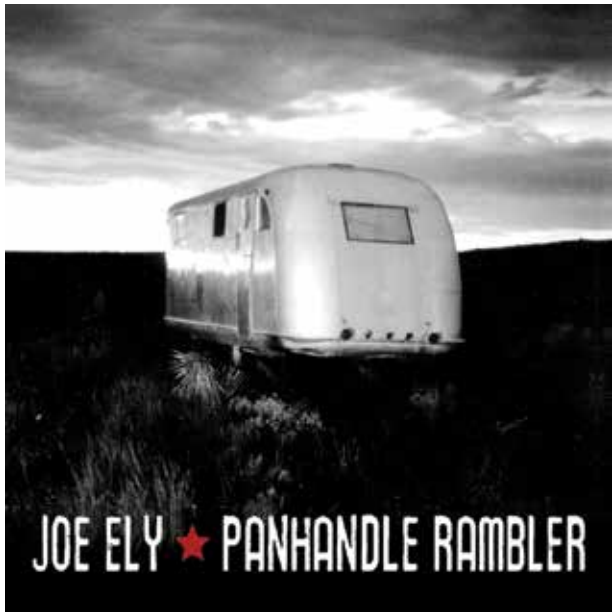
If someone told you all this would be happening, back when you were a hippie breaking new ground in country-rock with the Flatlanders, what would you have thought?

It wasn't anything I did—or nothing I was conscious of anyway. I never gave it much thought back then and I would have thought they were out of their minds. At that time, I didn't even think about anything like awards or accolades or anything like that because we were just trying to figure out how to write a song, you know? And I guess we didn't have much ambition. I mean, between the three of us Flatlanders, we probably had a thimble full of ambition. The whole thing was about seeing what could be done—seeing different ways to write a song. We just kind of followed that throughout our lives.

I just feel incredibly lucky that I've somehow had contact with writers who ended up influencing me greatly throughout my life, guys like Townes Van Zandt, Guy Clark, and of course [fellow Flatlanders] Jimmie [Dale Gilmore] and Butch [Hancock]. And the list goes on and on. Something about writing songs—you almost have to be, at some time or another, face to face [with the subject]. You can learn a song from an iPod or the internet or an album or whatever, but something about that face-to-face contact tells you where the real emotion is.

When you write a song, does it always begin on acoustic guitar?

Most of the time they begin on acoustic guitar, because that's my main writing tool.



Tell me about your first experience with a guitar.

Well, it's funny, growing up in West Texas, I started out playing violin when I was about eight years old, because my parents knew a violin maker in Amarillo they went to church with—a guy named Jimmy Meeks, who became a very well-known violin maker. We used to go over to his house on Sundays and have Sunday dinner with his family, and he'd take me back to his violin shop, and the entire inside of it was violins being made, and he would play them and show me different things on the violin. And that just really fascinated me, so the violin became my first instrument. I played in a little school orchestra, but then when I got to Lubbock there was no orchestra in the school. So I traded my violin for a guitar.

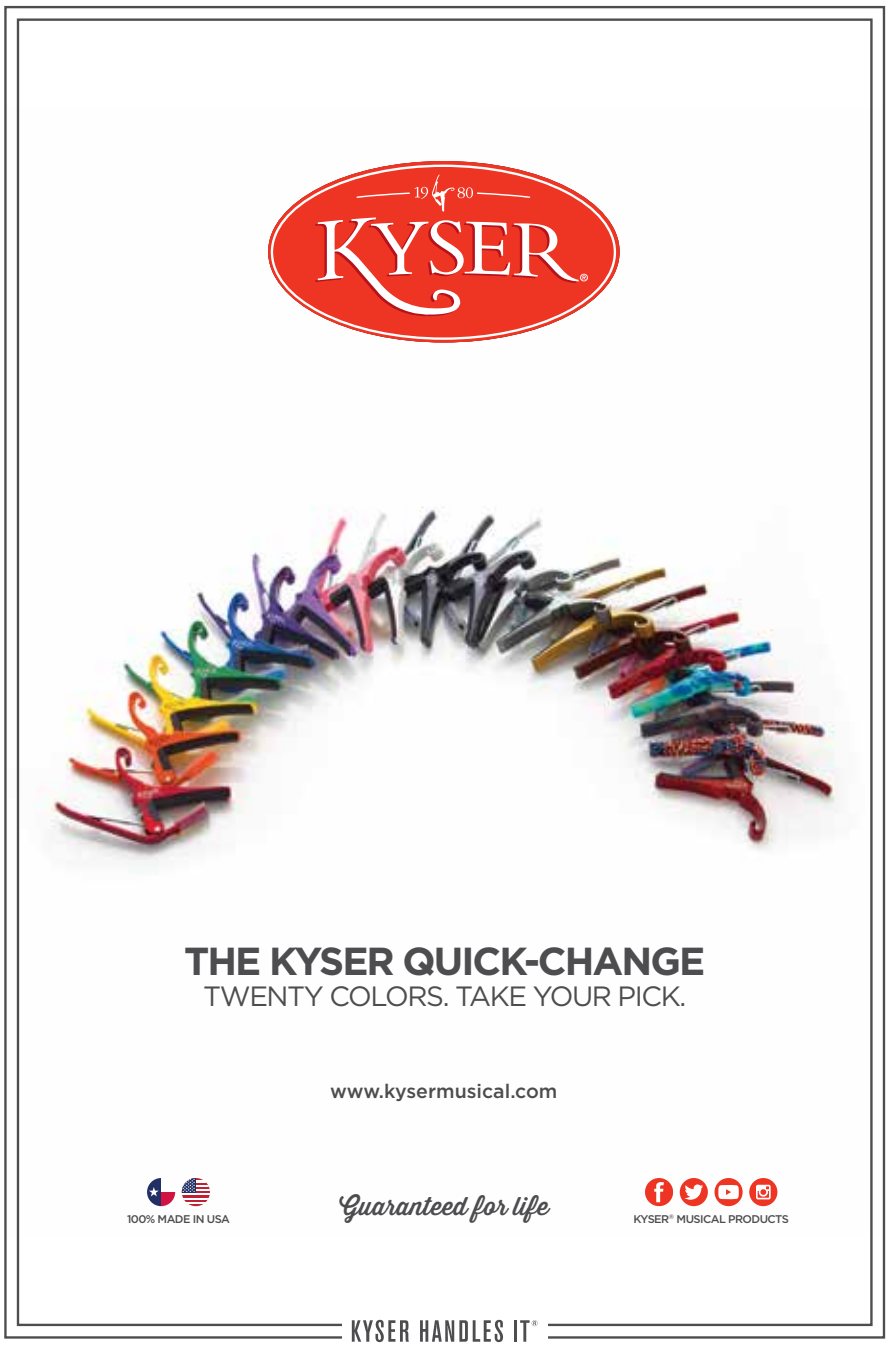
In fact, my first guitar was a steel guitar. Only in West Texas would you find a guy going door-to-door giving steel-guitar demonstrations. But that's what happened. This guy just knocked on our front door one day and asked to come in, and my mother invited him in. And he set up an Oahu six-string lap-steel guitar and a little amplifier with a palm tree on it. So he sat there and played that steel guitar and I thought I was in heaven. It just seemed to fit: There was a dust storm blowing outside and here was this unearthly sound coming out of this little amplifier with a palm tree on it, and that was when I really realized that I was going to play guitar for the rest of my life.

Let's talk about your latest album, *Panhandle Rambler*. While there's plenty of electric-guitar twang on it, this album overall is more acoustic-based than a lot of your records.

Well, I watched the process of the record and it changed about halfway through. I was working on it for about three years, and about a year and a half into it, it took a change. I had put together some songs and it kind of made an acoustic turn through the writing process. I guess it was because of the way the songs turned. I started looking at it and it became a portrait of the place I came from in West Texas—you know, desert, kind of dustbowl area out there. It just seemed to be more of an acoustic vibe. Thinking about that country out there, it just seemed to work better that way. The Woody Guthrie country—dusty, and in my case, going from Lubbock, Texas, and Amarillo, where I grew up and was raised, all the way down to Mexico. It's full of modern-day stories as well as old stories about ramblers and gamblers and hobos. Also there's a little bit of danger, too, because of how the cartels have changed that area. There's a couple of songs, like "Wounded Creek" and "Coyotes Are Howling"—I didn't exactly tell the whole story, because I want people to listen and fill in the gaps and make up their own story.

So, that turned the tide of the record.

You do a beautiful take of Guy Clark's "Magdalene" that's much gentler than his, and his is pretty gentle. But yours is more fingerpicked than strummed. Why did you choose that particular song and arrangement?
I'd never recorded one of Guy's songs. I'd always admired them but never recorded one until now. And that song just seemed to have a place on this record. It's almost like it had been guided there by some outside force. It was supposed to be there. And for years and probably a couple hundred shows, I'd played with Lyle Lovett, John Hiatt, and Guy on songwriter tours that we did together, and I always sat next to Guy. And you know, Guy is a mighty presence, and he would always play a song that I had to follow. And some of his songs were just so powerful they'd rip your heart out. And I'd go, "Oh no, I can't follow this!" So when it came to putting this record together, "Magdalene" just seemed to want to be in the lineup, because it talks about Mexico and danger, and you get the idea there's a little something more going on behind the scenes that he never says.



You've also reprised "Cold Black Hammer" from your 1994 Texas all-star musical *Chippy*. Why did you think that fit into this narrative?
Oh, yeah, that came about when we did the *Chippy* play—me and Terry Allen and Robert Earl Keen and a whole bunch of us. We got together and wrote a thing about Chippy, who was a West Texas prostitute who followed the oil-bust towns. I just thought of that when I was doing this record and thought, you know, the whole thing that has gone on all through the high plains with fracking, and how it's kind of boom or bust with that, and I wanted to repaint that picture, rerecord the song. It was a changing-of-the-scene song in that play—and more theatrical—so I wanted to make a real song out of it because the whole weird thing of fracking has come in the last five years out into West Texas, and now weird statistics are popping up, like Oklahoma becoming the earthquake capital of the world because of fracking. And, you know, the whole thing with big money and the international oil trade and wars over oil and stuff like that—I just wanted to bring that song back and paint it in a new light.

'Between the three of us Flatlanders, we probably had a thimble full of ambition. The whole thing was about seeing what could be done—seeing different ways to write a song.'
JOE ELY

And you put it with other songs—"Four Ol' Brokes," "Burden of Your Load," "Here's to the Weary"—that seem to tell stories about characters who once rambled around the country. Do you think you're documenting an America that no longer exists?
No, I think what I was trying to do was paint stuff that does exist but that people don't really acknowledge anymore, because it doesn't fit into the narrative of what's in people's mind when they think of Texas, which, for most of the year, is college football. I wanted to paint what was really going on. I mean, football is more or less an illusion. There's so much more going on beneath the surface. I'm really pleased with the way the album turned out. **AG**

Greg Cahill contributed to this article.

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Joe Ely

Cold Black Hammer

Texas gold provides fodder for a Joe Ely song

BY ADAM PERLMUTTER

On "Cold Black Hammer," from his 2015 album, *Panhandle Rambler*, the singer-songwriter Joe Ely evokes the tension between pumps and environment in the oil fields of his native Texas.

The song is in the key of E minor. Its four chords—the i (Em), the iv (Am), the vi (C) and the V (B7)—are arranged in an eight-bar blues structure for each verse, and reordered for the chorus, which starts on the iv chord.

On the original studio recording, acoustic and electric guitars, pedal steel, and upright bass team up to create a haunting atmosphere. The acoustic guitar tends to negotiate the chords with single-note lines, especially on the tonic (Em).

But "Cold Black Hammer" also works well in a solo setting. For the four-bar intro you can create a satisfying part for one guitar by combining the acoustic guitar melody (seen in the up-stemmed notes) with the part originally played on bass (down-stemmed notes).

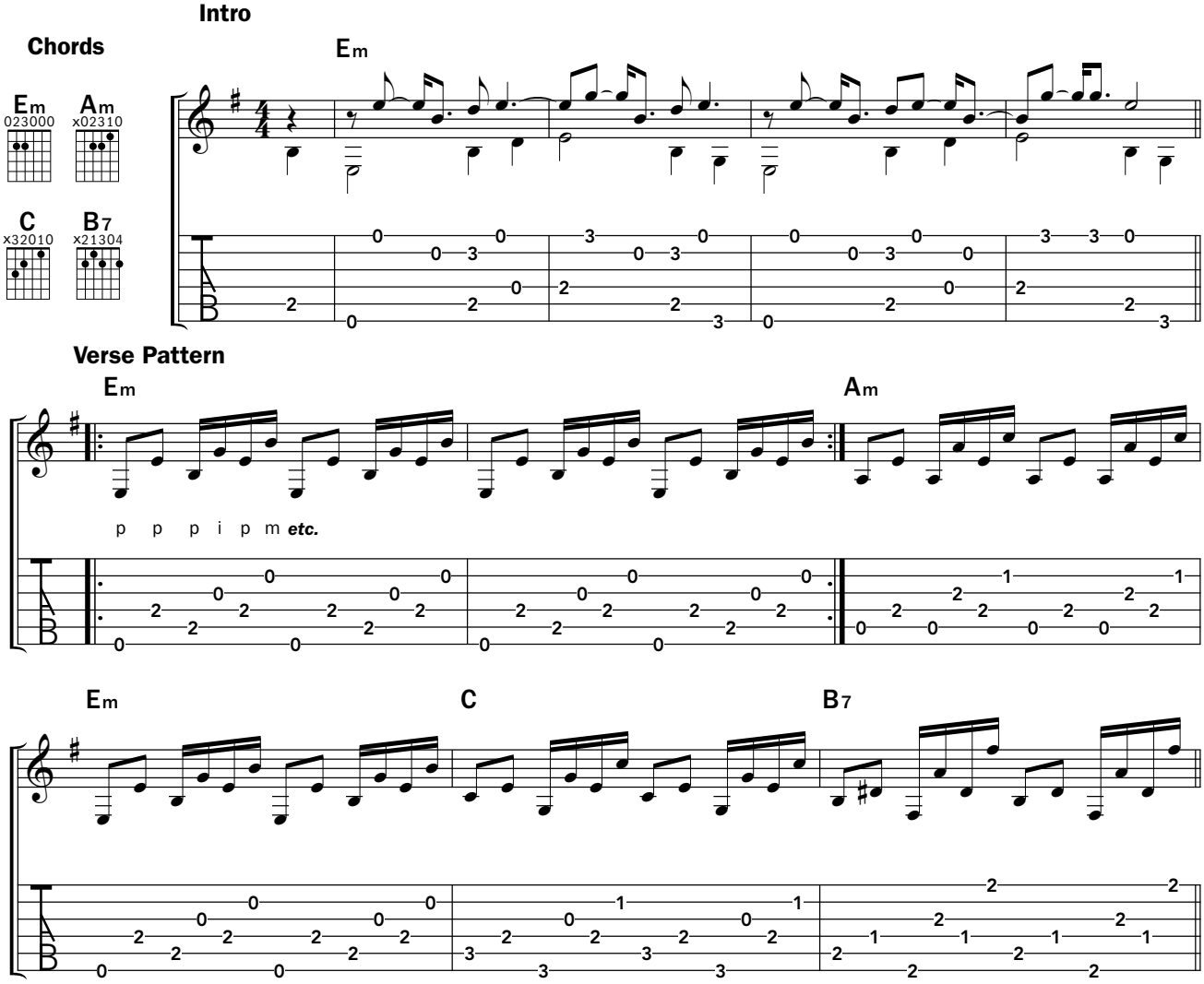
A basic fingerstyle pattern like the Travis-picking approach notated here will work well for the verse and chorus sections. Remember to pick the bottom strings with your thumb (p) and the upper strings with your index (i) and middle (m) fingers, while holding each chord shape for as long as possible and letting the notes ring.

Alternatively, play the song with any eighth-note-based strumming pattern that feels natural to you. And if you'd like to take a solo after the first chorus and in the outro, try restricting yourself to pitches from the E minor pentatonic scale (E G A B D) or the E Dorian mode (E F♯ G A B C♯ D. As with any solo, try to make it reference the song's melody. AG



COLD BLACK HAMMER

WORDS AND MUSIC BY JOE ELY



Intro

Em

Em

1. She swings a cold black hammer

Pulls like blood from the ground

Am **Em**
She swings a cold black hammer

C **B7**
She wears solid gold in her crown

2. Night after night she's relentless
She is a slave-driving queen
She swings a cold black hammer
And lines her pockets with green

Chorus

Am **Em**
She swings a cold black hammer

Am **Em**
Her breasts are covered in sweat

Am **Em**
She swings a cold black hammer

C **B7** **Em**
In a place you'll never forget

Guitar Solo (use Verse progression)

3. She swings a cold black hammer
At night beneath the moon and the stars
She swings a cold black hammer
And lights the rich man's cigars

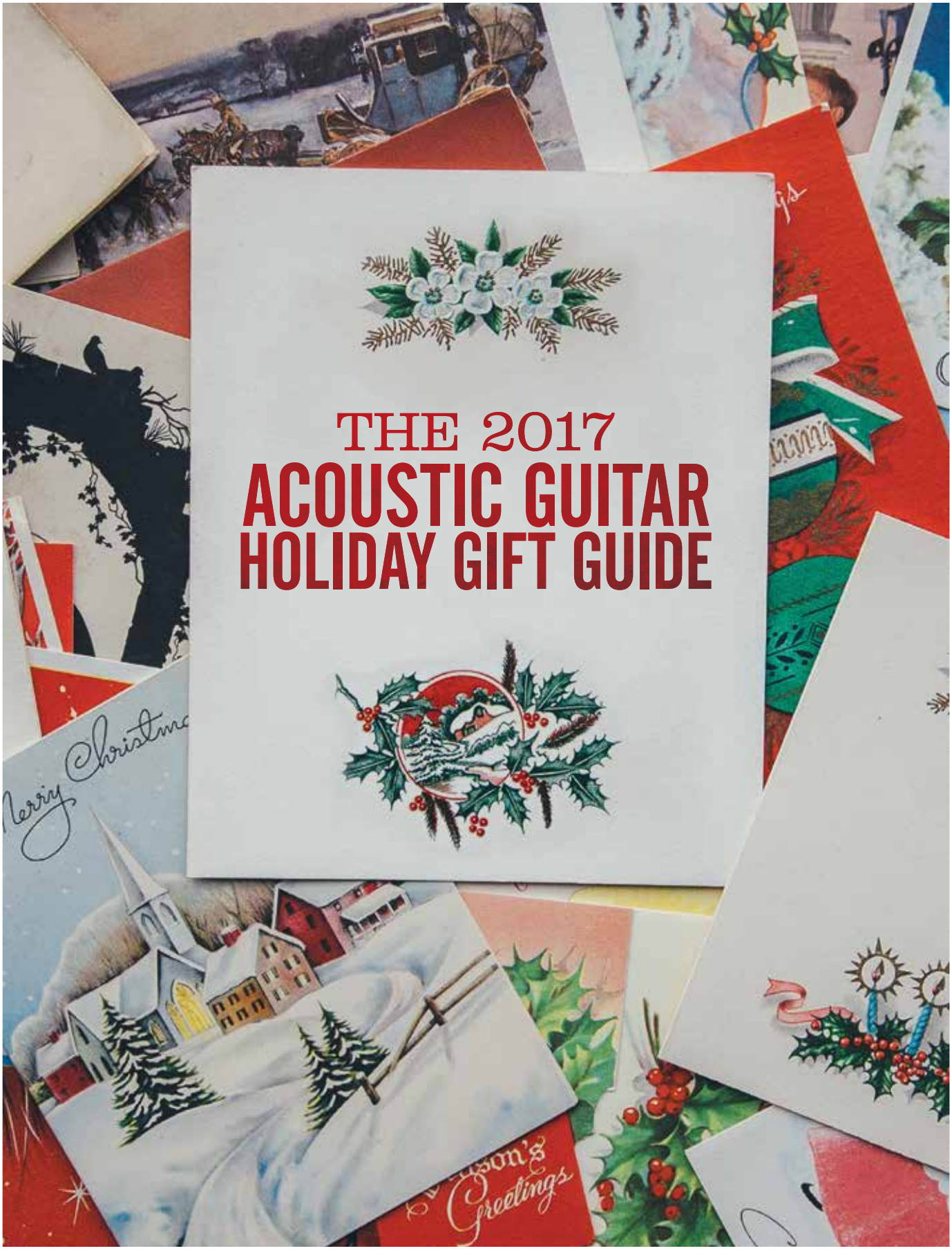
4. Men come to her armed and ready
Bankers in suspenders and white shirts
She swings a cold black hammer
And rolls their bones in the dirt

Repeat Chorus

Outro

Em

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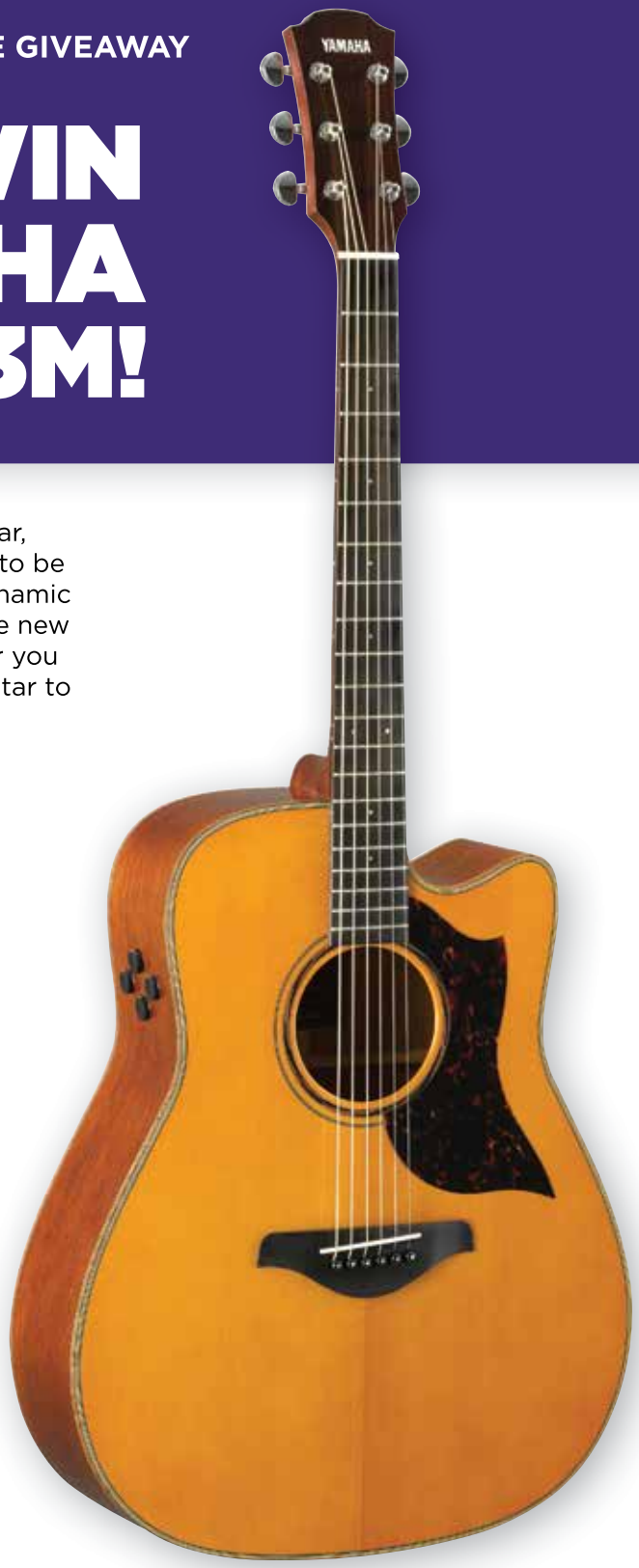
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made in brazil



How bossa nova–and the nylon-string guitar–made a mark on popular music

BY MAC RANDALL

A warm tropical breeze. Sand swishing through toes. The rays of the setting sun reflected in the ocean. And yes, maybe a cool adult beverage (or two) in a glass bedecked by a tiny umbrella. For North American listeners, such are the mental images called up by the sound of bossa nova. Because this subtle, sophisticated music born in 1950s Brazil became the center of a brief commercial craze a few years later in the United States, it's often thought of today as "retro." But that's giving it short shrift.

In its home country, bossa was never a



A scene from the 1962 movie *Copacabana Palace*, with Tom Jobim and João Gilberto

fad, and it never really went away. Its distinctive rhythmic syncopation and cool sense of anti-drama have influenced the development of popular music, both in Brazil and elsewhere, for generations. Bossa's leading exemplars–Antônio Carlos Jobim, Vinícius de Moraes, João Gilberto, Sylvinha Telles, and Luiz Bonfá, to name a few–are now recognized around the world as artistic giants of the 20th century.

Like so many cultural products of the New World, bossa is a true hybrid, blending a rhythm rooted in Africa (the samba) with the complex harmonies of Western classical music and jazz. It's further distinguished by the unique characteristics of the Portuguese language, with its heavy emphasis on fricative sounds like "zh" and "sh." And at its core is an old European instrument–the acoustic guitar–conveniently adapted to meet modern South American needs.

Gilberto, Jobim, and Getz in the studio



A NEW THING

The world is full of foundation myths in which great people go into a kind of exile, sequestering themselves from others until they reach a decision, or experience a revelation, that brings them to a new level of awareness. Think of Jesus in the wilderness, or Siddhartha under the Bodhi tree. So it is with the birth of bossa nova as we now know it. The story goes (and is generally accepted by scholars as true, more or less) that over a period of several months in 1956, the singer, songwriter, and guitarist João Gilberto sat in the comfortably echoing confines of his sister's bathroom in Diamantina, a town in southeastern Brazil, singing quietly to himself and playing a repeating series of chord patterns on his acoustic guitar for hours at a time, day after day. His mission: to create a new approach to performance—which would involve approximating the entire rhythm section of a samba group on one stringed instrument.

Up to this point, Gilberto's musical career hadn't worked out so well. He'd shown early promise, moving from his native Bahia to Rio de Janeiro in his late teens to become the lead singer of a vocal quintet called Os Garotos da Lua (the Moon Boys), but had basically kicked himself out of that group due to his own lack of interest. From there he'd drifted for years, seemingly purposeless; his father had even sent him to a mental institution for a short time, frustrated at his son's inability to find regular work.

But things began to change during an extended trip to the southern city of Porto Alegre, during which Gilberto again began to attract attention as a performer. That prompted his hunkering down in Diamantina, from which he emerged with two innovations: a breathy, nasal, vibrato-free vocal style completely unlike the more conventional *samba cancão* belting then prevalent in Brazil, and a revolutionary guitar-picking method that separated a swaying bass line from syncopated chords, emphasizing beat 2 and the "and" of 3 in a bar of 4/4.

Returning to Rio, Gilberto soon met up with composer, producer, and arranger Antônio Carlos Jobim (known to his friends as Tom), who was working for the Odeon record company. Impressed by Gilberto's playing style, Jobim got together with his frequent songwriting collaborator, lyricist Vinícius de Moraes, and came up with a tune that he felt would show off that style to great effect. It was called "Chega de Saudade," generally translated into English as "No More Blues." When Gilberto's recording of the song came out in 1959, Brazilian listeners adored it. "Chega de Saudade" became an enormous hit, and bossa nova was on its way to becoming an international phenomenon.

No one creates something in total isolation, of course. Artists like Jobim, vocalist Sylvinha Telles, and singer/pianist Johnny Alf had independently been working toward something like the bossa nova sound for some time. And the term "bossa nova" had already been applied to music in Brazil; in Portuguese slang, it simply means "new thing." But what Gilberto was doing really *was* a new thing, and one of the key elements that made it new was the sound of his guitar.

Want to learn more about bossa nova and its guitarists? Check out these albums. You also can't go wrong with Ruy Castro's definitive book *Bossa Nova: The Story of the Brazilian Music That Seduced the World.*



João Gilberto
Chega de Saudade
(1959)



Stan Getz and Charlie Byrd
Jazz Samba
(1962)



Stan Getz and João Gilberto
Getz/Gilberto
(1964)



Baden Powell and Vinícius de Moraes
Os Afro-Sambas
(1966)

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CHANGING STRINGS

Before the mid-1900s, Brazilian guitarists played Spanish-style guitars—built mostly by local luthiers of Italian heritage like DiGiorgio, Giannini, and Del Vecchio—but used steel strings because they were cheaper than gut strings, which had to be imported from Europe. This situation changed after World War II, when Danish-born luthier Albert Augustine (with the assistance of classical guitarist Andrés Segovia and the DuPont corporation) developed the nylon string. Boasting a mellow tone similar to gut strings but more resistant to humidity, easier to keep in tune and, perhaps most important, less expensive, nylon strings were quickly adopted by players in Brazil, including Gilberto. It wasn't just what he was playing on his DiGiorgio Tarrega that made "Chega de Saudade" sound so novel; it was also the strings he was using.

Gilberto was only one of several Brazilian guitarists during this time who distinguished themselves on the nylon-string acoustic. Among them was Jobim, although he tended to favor piano (despite the guitar being his first instrument). Luiz Bonfá, an exceptional solo player who favored a Giannini model, started out playing samba and jazz but later moved into bossa. His contributions to the soundtrack of Marcel Camus' movie *Black Orpheus*—which transplanted an ancient Greek myth to contemporary Rio and won both the Palme d'Or at the 1959 Cannes Film Festival and the 1960 Academy Award for Best Foreign Language Film—introduced viewers around the world to the "new thing" in Brazilian music. Jobim and Moraes also contributed to *Black Orpheus*; their "A Felicidade" opened the picture.

Another outstanding guitarist in the early days of bossa nova was Baden Powell de Aquino, generally known by his first two names. A prodigy who was already playing professionally in samba and swing bands by the time he turned 15, Powell made a conscious decision four years later (in 1956) to concentrate on the acoustic guitar and never play electric again—a decision he stuck with for the rest of his life. Powell also struck up a successful songwriting partnership with Moraes, which would result in their classic 1966 joint album *Os Afro-Sambas*.

BOSSA GOES INTERNATIONAL

Many modern jazz musicians in the United States, already fans of Brazilian samba, fell head over heels for bossa nova in the early '60s. Not only did they love the rhythm, they were also excited by the progressions in many bossa compositions, with lots of major-seventh, minor-seventh, and extended chords that provided rich soil for improvisation. Most assumed that this harmonic complexity was derived from US jazz, but Jobim denied that. "This same harmony already existed in Debussy," he told arranger Almir Chediak in a 1994 interview. "To say a ninth chord is an American invention is absurd."

Its distinctive rhythmic syncopation and cool sense of anti-drama have influenced the development of popular music, both in Brazil and elsewhere, for generations.

In any case, the admiration between US and Brazilian musicians flowed both ways. And once guitarist Charlie Byrd and saxophonist Stan Getz had reached No. 1 on the *Billboard* pop albums chart with 1962's *Jazz Samba*—which featured compositions by Jobim and Powell, among others—it didn't take long before bossa artists were regularly joining forces with US jazz players. For example, Powell embarked on a project with flautist Herbie Mann, while Sylvinha (or Sylvia, as her name is commonly Anglicized) Telles recorded with guitarist Barney Kessel. One more immensely talented Brazilian acoustic guitar player, Bola Sete, became a member of pianist Vince Guaraldi's celebrated trio.

The most famous of these collaborations took place in March 1963, when Getz, Gilberto, and Jobim (on piano) got together at A&R Studios in New York to record an album of eight bossa nova tunes, six of them by Jobim. Released in April '64, *Getz/Gilberto* sold more than a million copies and became the first jazz album to win a Grammy for Album of the Year. Its opening track, Jobim and Moraes' "The Girl from Ipanema," sung in part by Gilberto's then-wife Astrud, is arguably still the best-known bossa nova song, and one of the most-covered songs of all time in any genre.

At this point, bossa turned into big business. In the hands of pianist/bandleader Sérgio Mendes and others, the music took on a more heavily arranged pop gloss. By the late '60s, however, a Brazilian reaction to this development was in full swing. The Tropicália movement, led by singer/songwriters Gilberto Gil, Caetano Veloso, and Tom Zé, as well as the band Os Mutantes, stayed resolutely unslick, drawing from both modern rock and traditional folk while maintaining the bossa nova rhythm and the acoustic nylon-string guitar as the major components. Their work has in turn inspired other artists like Vinícius Cantuária and the American singer/guitarist Arto Lindsay, who continue to come up with their own spins on bossa.

Today, many of bossa nova's originators, including Tom Jobim, Vinícius de Moraes, Johnny Alf, Sylvinha Telles, Luiz Bonfá, and Baden Powell, are long gone. (The 86-year-old Gilberto isn't, but he rarely performs.) And yet, nearly six decades later, the music they created still has a hold on the world. This was demonstrated memorably during the 2016 Olympics and Paralympics in Rio. Not only did the Games' opening ceremony include a performance of the "The Girl from Ipanema," but it also featured two mascots, named Vinícius and Tom. **AG**



Sylvia Telles
Sings the Wonderful Songs of Antonio Carlos Jobim
(1966)



Antônio Carlos Jobim
Wave
(1967)



Baden Powell
Solitude on Guitar
(1973)



Bola Sete
Ocean
(1975)



Luiz Bonfá
Solo in Rio 1959
(deluxe reissue 2005)



Various Artists
Black Orpheus Original Film Soundtrack
(deluxe reissue 2008)



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new sounds

Learn how to play basic bossa nova patterns, inside and out

BY DANIEL WARD



Astrud and João Gilberto

In the 1950s and ’60s, Brazilian musicians like Antônio Carlos Jobim and João Gilberto developed a pleasingly smooth yet delightfully complex new style. Bossa nova emerged from a unique combination of samba rhythms and harmonies from Brazilian folk music mixed with American jazz, not to mention an understated means of vocal projection that moved away from the brash operatic style of samba.

Bossa nova chordal patterns—played on a nylon-string guitar alone or with other instruments—are some of the most pleasing and interesting grooves you can add to your fingerstyle toolbox. In this lesson, you will visit a bit of history, examine the elements that make bossa, and then play a few examples that take you from training wheels to a comfortable ride on this delightfully addictive style.

THE RHYTHMIC FOUNDATION

The core rhythm of bossa nova is based on samba and places a characteristic emphasis on beat 2. Samba has roots in Africa and combines several simultaneous rhythmic layers played on different instruments. João Gilberto developed the basic bossa guitar style by experimenting with the *tamborim* rhythm from the samba. The emphasis on beat 2 in bossa is very important, and for that reason you will often see it written in 2/4 time. For this lesson, however, I’ve used a 4/4 cut-time feel, making the syncopations easier to read and splitting the guitar pattern over two measures.

Example 1 outlines the basic percussive elements in a bossa nova rhythm section, as played on a drum set. The bass drum covers the *surdo* part, a stick on the rim of the snare takes the *clave*, and the hi-hat plays the eighth notes that come from the *cabasa* part. In this case, the big 2 (indicated with an accent mark) lands on the second dotted quarter of each measure in cut time—actually beat 3 if you count it in a fast four. Note where the rhythms line up, and especially where they overlap in the clave part to create interest.

Before you add the guitar part, it’s a good idea to gain an understanding of the concept of the clave. The clave (pronounced clah-*vay*) is a tool found in Afro-Cuban music that helps organize rhythmic patterns. It is the structural core of many rhythms, including salsa, rumba, son, mambo, and songo, to name just a few. And it’s also the name of a percussion instrument, a pair of wooden sticks used to play this pattern. When played correctly, the clave keeps all the other parts lined up in just the right way.

The bossa nova clave, which is very similar to the son clave, is a repeating two-bar pattern comprised of three strikes in the first measure and two in the second, as shown in **Example 2**. The pattern is sometimes expressed the other way around—2–3—but you’ll most often hear it played as 3–2.

THE GUITAR PATTERNS

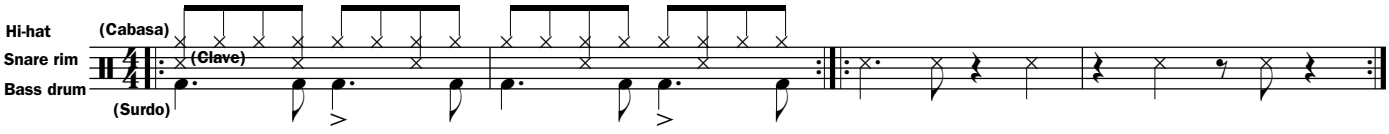
A typical bossa nova guitar pattern combines the feel of the surdo with a part that resembles the tamborim in samba. The guitar is the engine at the center of bossa nova and carries with it beautiful harmonies on top of bubbling syncopations, which can be tricky at first, but should come together with just a few repetitions.

Example 3 depicts the training wheels of a bossa pattern—just the tamborim part played with the index, middle, and ring fingers on strings 3, 2, and 1, respectively. Try subdividing when learning this pattern—count it “*One*-and, *two*-and, three-*and*, four-*and*, one-*and*, two-*and*, three-and, *four*-and.” Don’t get tripped up by the longer pause over beat 3, and be sure to land right on beat 4 before starting the pattern over again.

Spend a good amount of time with Ex. 3, as once you get this pattern, all the others will fall into place. Start slowly, increasing your speed incrementally until the rhythms feel smooth and familiar.

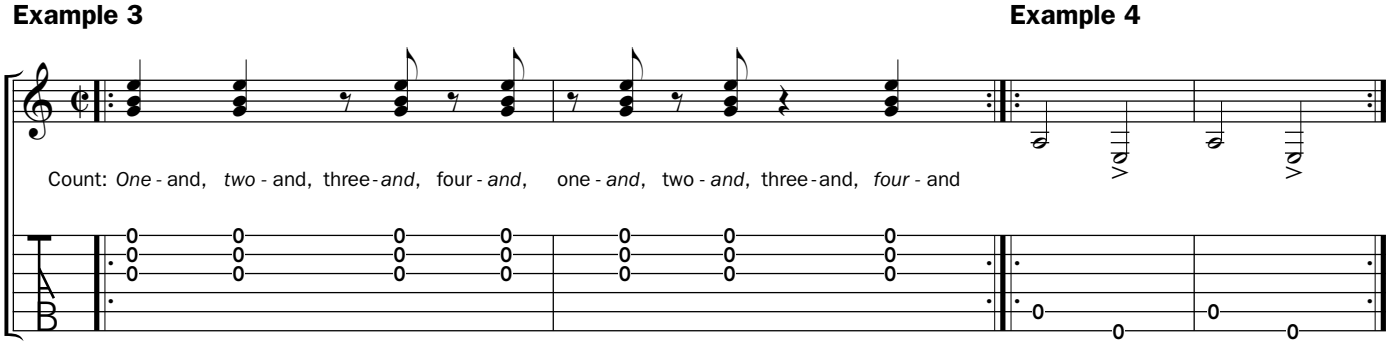
A simple bass line, traveling between the root and the fifth, usually anchors those syncopated chords. Pick through **Example 4**, which you can use on any chord with the root of A, with your thumb. Note that it’s standard practice to play just the root on chords where the fifth is not easily accessible, so you can practice this pattern on one note—namely, A—as well.

Example 1



Example 2

Example 3



Example 4

Example 5 combines the previous two figures on an open Am7 chord. If at first it feels tricky to play this pattern, stick to the open A string in the bass throughout, and toggle to and from the sixth-string E as you become more comfortable. Pay close attention to where your thumb and fingers meet (like on beat 1 of bar 1 and elsewhere) and where they play apart (beats 2 and 3 of bar 1, etc.). Your thumb will help you line up the syncopations.

Bossa chords tend to feature a colorful combination of open strings and fretted notes. **Example 6** is based on an Am11 chord with the open first string ringing throughout bars 1 and 2. In measures 3 and 4, the chord is relocated to string set 2–4 for textural variety, and the bass line is all on string 6, which will help you get used to changing the bass line on movable closed-position chords later.

The harmony in the previous examples has been static, so now it's time to start adding chord changes. This is where bossa nova patterns really start to sound magical, but it's also where the most difficulty comes. One trick, as shown in **Example 7**, is to change chords not squarely on the downbeat but on the "and" of the previous beat. It might take a little work, but it will soon feel natural to anticipate a chord change in this way.

Once you've mastered Ex. 7, you'll be ready to try the extra note in the surdo part with your thumb, while mixing in everything you've learned so far (**Example 8**). You might want to just stay on one chord for a while until you get the feel of the thumb bouncing to the next beat on the upbeat before the next root or fifth. After this pattern sinks in, feel free to improvise by putting it in and out anywhere you like, but be careful not to overuse it when playing with other instruments, as it can make the groove too busy.

Bossa nova chordal patterns are some of the most pleasing and interesting grooves you can add to your fingerstyle toolbox.

In **Example 9**, the thumb resumes its easier role on beats 1 and 3, so that you can add some color to the tamborim part. The rhythm basically stays the same, but there's a change in the first two beats—a pair of eighth notes on beat 1, and a single upbeat after 2 at the beginning. These kinds of figures can be improvised to add interest and build excitement, but again tend to sound too busy if they are overemployed. Feel free to experiment with other parts of the pattern while maintaining the balance of the style.

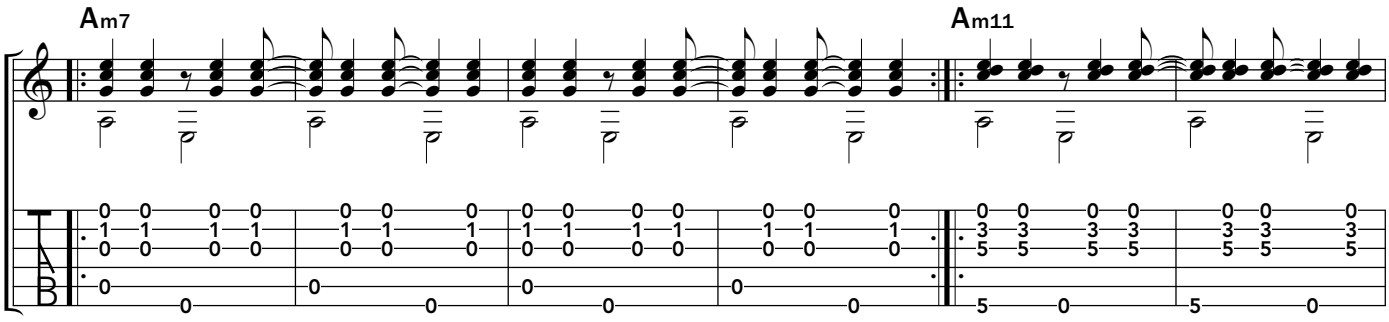
BRINGING IT ALL TOGETHER

I've written an étude that combines elements of all the previous patterns—see **Example 10**. The harmony is now teeming with common bossa nova chords: maj9s and 6/9s; extensions such as 11s, 13s, and ♭9s; and the classic 7♯5.

This etude builds a bit in difficulty with each group of chords, and then relaxes near the end. A couple of spots to look out for: the Fmaj7 chord in bar 5 has an extra eighth note in the bass part, followed immediately by a syncopation to the Fm7 barre chord. Keep your first finger barred at the first fret for these two chords. Heads up on the C6/9-to-Cmaj9 change in bars 11–12, where you'll need to add your fourth finger (on the fourth-fret B) to form the Cmaj9 chord.

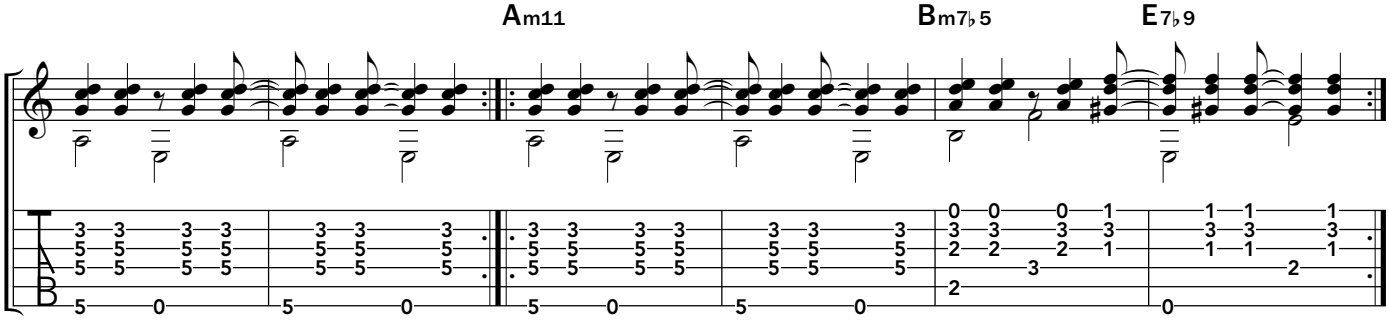
I encourage you to let these moves seep into your playing. With just a handful of patterns, you will not only be able to play virtually any bossa nova song, you'll have new rhythmic and harmonic vocabulary to enrich your playing—regardless of your preferred style. AG

Example 5

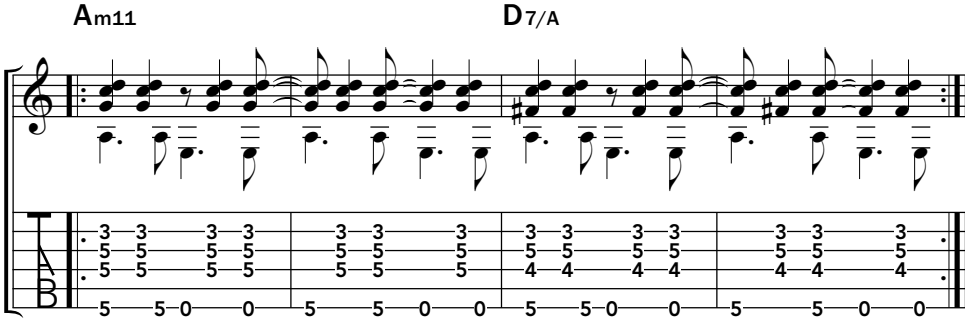


Example 6

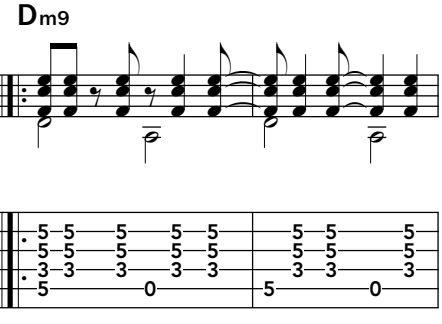
Example 7



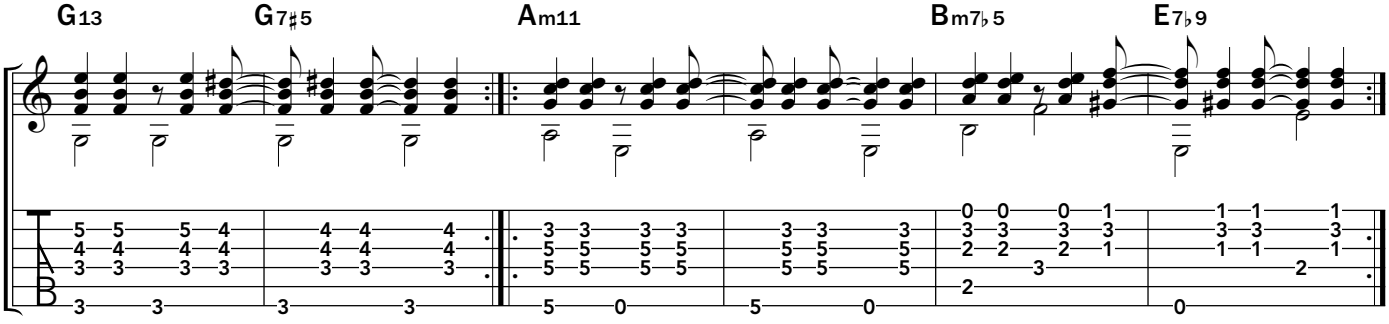
Example 8

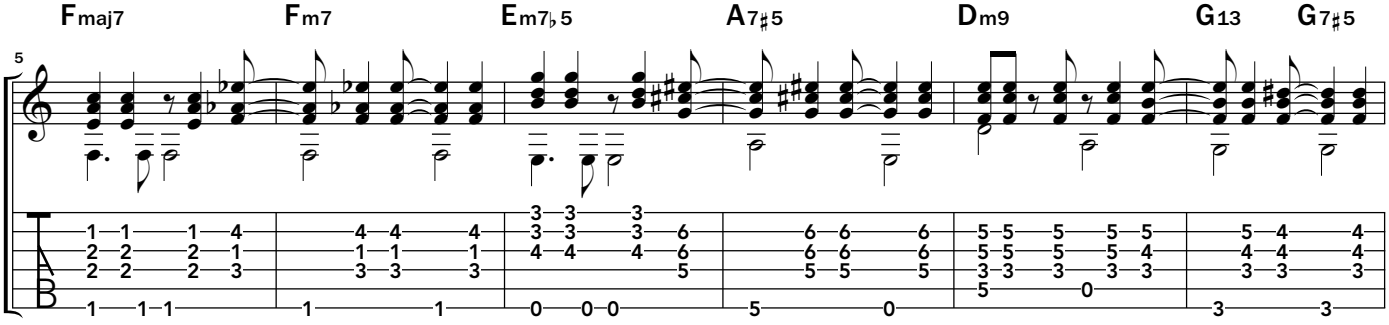


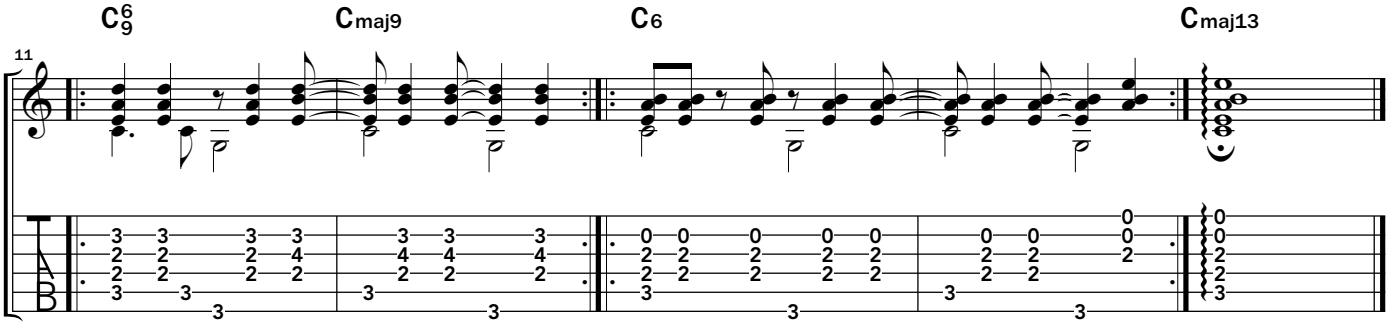
Example 9



Example 10
Bossa Etude







budget nylon


Takamine GC3

7 traditional and contemporary nylon-string guitars for under $500

BY ADAM PERLMUTTER

In 1991, I decided to become a serious musician and set aside the electric guitar to focus on the classical. I needed to get a nylon-string guitar in a hurry. But I was a high school student at the time; and my budget was limited to a lifetime savings of $200 (about $359 in today's money).

A local university teacher recommended an instrument whose maker escapes me. But I can clearly recall just how crappy the all-laminated-wood instrument was. The frets were haphazardly polished and sharp at their ends, and the action was uncomfortably high. The instrument was resistant to staying in tune; the ebonized fretboard quickly faded in places, revealing the light-colored wood underneath the surface. But worst of all, I hated playing it.

It's striking just how superior today's budget nylon-string options are compared to my lame starter guitar. There's an abundance of options for both traditional-style instruments and modern variations with cutaways and electronics, made with high-quality materials, to surprisingly good standards. Whether you're exploring the classical realm, looking to get an authentic bossa nova sound, or are just starting to grasp the wide palette of tonal colors available through the nylon string guitar, there's something for you in this roundup.

TRADITIONAL OPTIONS

At a glance, a traditional nylon-string or classical guitar looks pretty similar to its 12-fret steel-string counterpart. But structurally, the two instruments bear some critical differences. A classical guitar has a thinner soundboard, with smaller braces that are typically arranged in a fan pattern, as opposed to an X. Because a traditional nylon-string guitar involves much less tension than a steel-string—around 90 pounds versus as much as 180—it often doesn't have a truss rod or other neck reinforcement.

A nylon-string guitar feels much different than a steel-string as well, owing not just to the strings and their tension but to the neck. A classical nut is 52mm (about 2.05 inches), compared to 1-11/16 or 1-3/4 inches on a steel-string. The scale length is also slightly longer, 650mm (25.6 inches), compared to 25.4, as on a dreadnought or orchestra model. And whereas a steel-string guitar has a radiused or curved fretboard, a fingerboard on a traditional nylon-string is usually flat.

For delving into the classical literature, it's preferable to buy a traditional, non-cutaway model. Coming from a steel-string, it might take some time to get accustomed to the neck's more generous quarters, but the wider nut (and the resulting string spacing) will give you plenty of room to articulate the contrapuntal lines found in the music of pretty much all eras and composers.

Go for a guitar with a solid top—as on a steel-string, this is the body part most important to the instrument's sound, so no skimping here. The most common tonewoods for nylon-string soundboards are spruce and cedar, the former generally sounding more direct and projective and the latter warmer and mellower.

CLASSICAL LOVE STORY



No. 3 - 1888 Antonio De Torres

Matilde took her usual seat at The Royal Conservatory of Music in Madrid. She sat front row to make sure he saw how much she loved his playing, he did not.

"Years later, In Paris, even though I knew Emilio was there, I had no desire to meet him. One afternoon however, I met him a at a friend's house and ... nothing, we got married." - La Voz, 1-17-1929

Matilde Cuervas and Emilio Pujol were married until her death in 1954. They shared life, art, and this 1888 Torres for 31 years.

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GSI


Yamaha
CG192S


Cordoba
C7


Fender
CN-60S

Takamine GC3

Takamine is known for its steel-string acoustic-electrics, but the company got started in the 1950s with nylon-string guitars, which it continues to produce. Among its other smart budget offerings, the GC3 ($289.99 street) incorporates a fan-braced solid spruce top with laminated mahogany back and sides, and it has an easy-playing mahogany neck with rosewood fretboard: just what you need to get into the door for classical playing.

Yamaha CG192S

A strong contender among Yamaha's high-quality budget offerings is the CG192S ($499), which boasts a solid European spruce top paired with laminated rosewood back and sides. As on a steel-string guitar, rosewood generally offers a richer, deeper sound than mahogany, well suited to classical repertoire in general. The Yamaha's full-scale mahogany neck is capped with a genuine ebony—not ebonized—fretboard, and the guitar is also available for the same price with a cedar top (CG192C).

Cordoba C7

Cordoba has long been a leading maker of nylon-strings at all price points, and the company's C7 is a good example of the bang for the buck you can get with one of its less expensive guitars. Like the Yamaha example, the C7 ($499) is available with either a European spruce or cedar soundboard (C7 CD). Each model has a 650mm rosewood fretboard, as well as luxurious rosewood body binding. While the C7 is a traditional classical guitar, it does include a two-way adjustable truss rod.

MODERN OPTIONS

If you're not a classical purist, consider a nylon-string that departs from traditional construction—one that has a streamlined neck, a cutaway, electronics, or any combination of these contemporary features borrowing from steel-string designs. These are sometimes referred to as crossover guitars, for obvious reasons.

It's striking just how superior today's budget nylon-string options are compared to my lame starter guitar.

Fender CN-60S

Fender's new CN-60S ($199.99) is a good and inexpensive choice for a steel-string player who hasn't gotten comfortable with the classical guitar's relatively wide neck. The CN-60S has a


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Cordoba C4-CE


Breedlove Pursuit Nylon


La Patrie Arena CW QIT

scalloped X-braced solid spruce soundboard and laminated mahogany back and sides. Its nut is a narrow 1.69 inches, and the scale length is 25.3 inches; rolled fingerboard edges add to the playing comfort. The guitar is available in a natural finish, or for those who'd like to make a visual statement, black.

Cordoba C4-CE

A new budget offering from Cordoba, the C4-CE ($329.99) is an interesting update of the traditional classical guitar. Its concert-sized body is made all from African mahogany and has a soft cutaway. At 50mm, the neck is slightly narrower than standard. Classy appointments like maple binding, abalone rosette, and an Edgeburst give this guitar a distinctive look, and the included Fishman Sonitone active pickup system makes it ready for the studio or the stage.

Breedlove Pursuit Nylon

More radical is Breedlove's Pursuit Nylon ($499). Like a number of contemporary nylon-strings, the Pursuit, with its 1.875-inch nut and radiused fretboard, is designed to appeal to the steel-string player looking to cross over to the nylon-string. The guitar comes standard with a solid Western red cedar top and sapele back and sides. Breedlove's trademark asymmetric headstock gives it a bold modern look, and the guitar has updated functionality as well: A Fishman pickup and built-in USB port make it easy to interface with recording software.

La Patrie Arena CW QIT

While most of the guitars in this roundup are made in Asia, La Patrie's new Arena CW QIT ($499) is built in Canada. This guitar has a shallow body (2.75 inches, compared to around four inches at the lower bout of a traditional guitar) and a deep Venetian cutaway. The top is pressure-tested spruce and the back and sides are flamed wild cherry. The radiused rosewood fretboard pairs a relatively short scale (24.84 inches) with a generous nut (two inches), making the guitar very easy to play. QIT electronics by Godin, including an undersaddle pickup, custom-voiced preamp, and built-in tuner, make this a great plug-in-and-play option.

THE BOTTOM LINE

A fine nylon-string guitar can easily set you back four or five figures. That's a considerable price for even a seasoned classical musician, let alone a steel-string guitarist with a curiosity about the nylon-string. If you fall in the latter camp, one of the nicely made and affordable—and, most important, highly playable and good-sounding—guitars featured here should help you make the transition and stick with it. AG

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Antônio Carlos Jobim

Corcovado (Quiet Nights of Quiet Stars)

Learn how to play a bossa nova classic

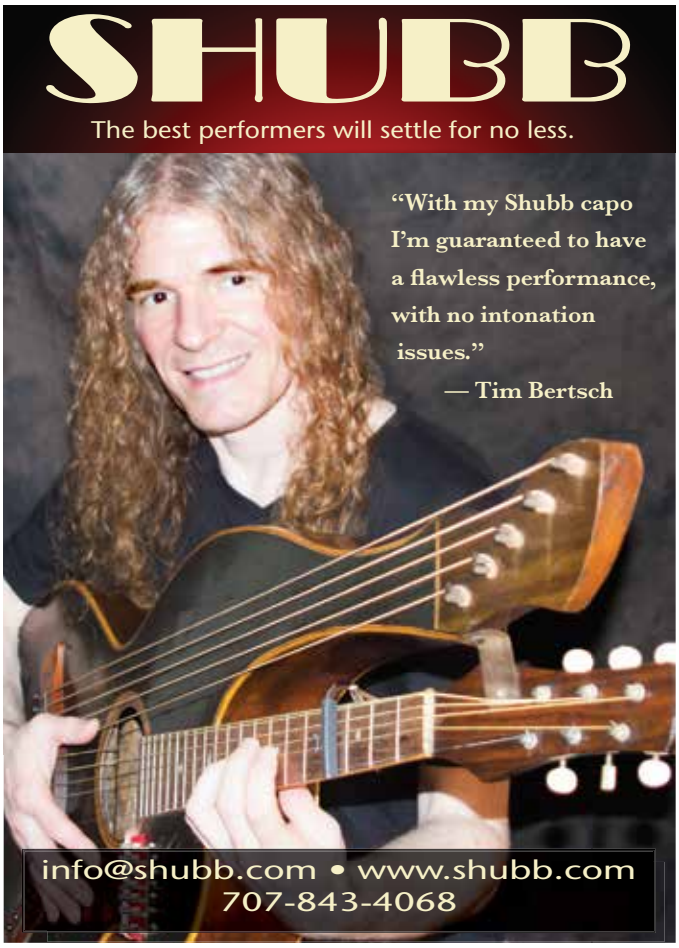
BY ADAM PERLMUTTER

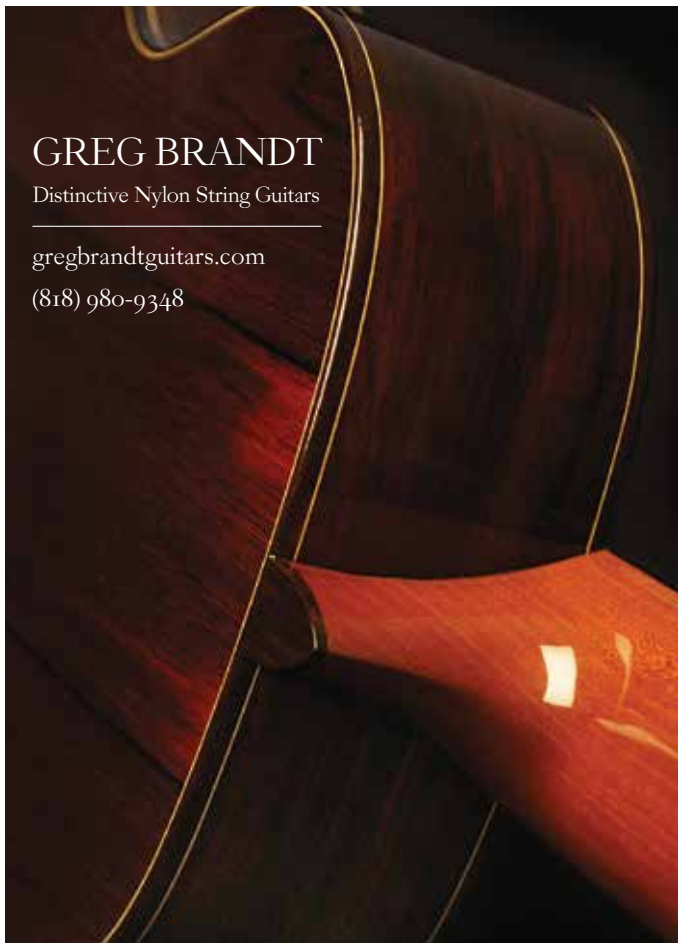
One of the most popular songs in the bossa nova canon is Antônio Carlos Jobim's "Corcovado (Quiet Nights of Quiet Stars)," a wistful melody that takes its name from the famous mountain that looms over Rio de Janeiro. "Corcovado" first appeared on João Gilberto's 1960 album, *O Amor, o Sorriso e a Flor* (*The Love, the Smile and the Flower*). That version informs the chord voicings in this lead sheet arrangement, while the original Portuguese lyrics are replaced with those added in English by Gene Lees.

Begin learning the song by familiarizing yourself with the chord grips, fingered in a way that promotes an economy of motion. In moving between the first two chords, Am6 and A♭dim7(♭13), for instance, keep your fourth finger held in place on the fifth-fret E, and slide all of your other fingers down by one fret, without completely lifting them from the strings. And when switching between the Dm7, F/G, and G7alt chords in bars 15–16 and 33–34, keep your first finger barred across strings 1–3.

As for the picking hand, any of the patterns demonstrated in Daniel Ward's lesson on page 46 will work well. But while these patterns incorporate roots and fifths in their bass lines (downstemmed notes, picked by the thumb), try playing just the roots on beats 1 and 3, like Gilberto did on the original recording. Those notes would be the fifth-fret A on the Am6 chord, fourth-fret A♭ on the A♭dim7(♭), and so on.

Once you've polished off "Corcovado (Quiet Nights of Quiet Stars)," you'll have not just a bossa nova classic and jazz standard in your repertoire, but a handful of new harmonic colors. AG





CORCOVADO (QUIET NIGHTS OF QUIET STARS)

WORDS AND MUSIC BY ANTÔNIO CARLOS JOBIM

English Words by Gene Lees

Liltingly



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5 Ways to Strengthen Your Pinky

Your little finger is a vital tool, but it doesn't always work in tandem with the other digits

BY ADAM PERLMUTTER



The Gadd9 chord in Example 4 really gives your pinky a workout.

BILL EVANS

THE PROBLEM

You have a weak pinky that refuses to cooperate when you need it.

THE SOLUTION

Just as you would do pushups for upper-body strength or crunches to work on your core, the best way to improve pinky strength is to train it for use on the guitar in a variety of different contexts. Here are just a handful of good workouts for your weakest finger.

1 SCALE THE FRETBOARD

Scales are great tools in general—among other good things, you can use them to improve your familiarity with the fretboard and with music theory—and they're also excellent for exercising your pinky. **Example 1** shows the G major and G-natural minor scales, each covering two octaves and fingered with three notes per string. Use alternate picking—or any other approach that works best for you—on these exercises. Practice them ascending as written, as well as descending, and on other starting notes on higher frets. For example, shift everything up by two frets to play A major and minor scales. You might also try picking the first note on each string, then hammering on the other two. Try other scales in your arsenal in this same fashion.

2 BREAK THINGS UP

Playing arpeggios—broken chords—offers plenty of possibilities for pinky training. Your fourth finger will get quite the workout if, for instance, you arrange G major- and minor-seventh arpeggios in a two-notes-per-string configuration. As shown in **Example 2**, this is quite an athletic exercise. Practice it on different starting notes, and with different chords as well, going as low and as high as your fretboard allows.

3 GET HARMONIC

Certain chord grips obviously require more participation from the pinky than others. Playing progressions—making extensive use of your fourth finger—is a good way to bolster its strength. **Example 3** and **4** give you a couple different ideas for doing so. In Ex. 3, you'll tackle a basic I–IV–V progression (in the key of G, G–C–D) with grips involving a fourth-finger barre instead of the customary third finger. Ex. 4 contains add9 voicings requiring pretty big stretches of your pinky. As before, move the shapes in both figures to different positions on the neck—the higher you go, the easier.

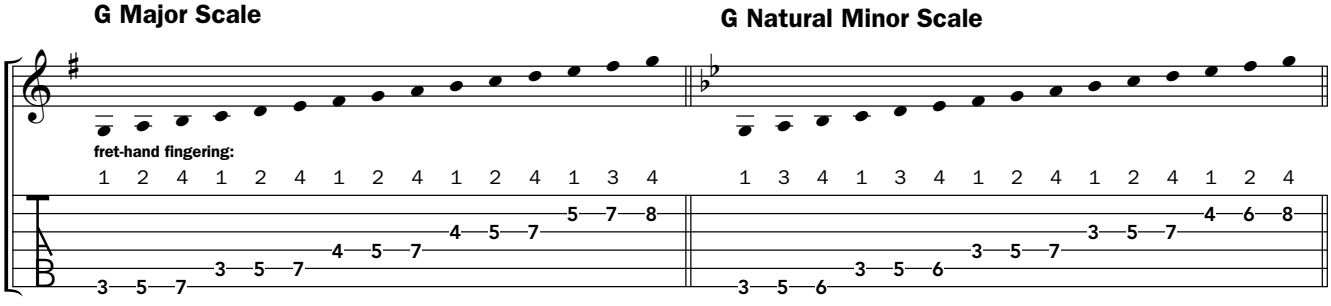
4 ADD SOME ORNAMENTS

Playing around with chordal ornaments that engage the pinky finger is another good way to whip that digit into shape. In **Example 5a**, hold down an open-D chord while you hammer-on and pull-off the suspended fourth with your pinky. **Example 5b** transfers the same idea to a C-chord shape and is a little harder on that finger. In a different direction, **Example 6** is a classic shuffle pattern based on the I, IV, V chords in G, requiring that your pinky stretch to hit the sixth on each chord. Remember to try these ideas in other positions, and you might also create your own exercises in this vein.

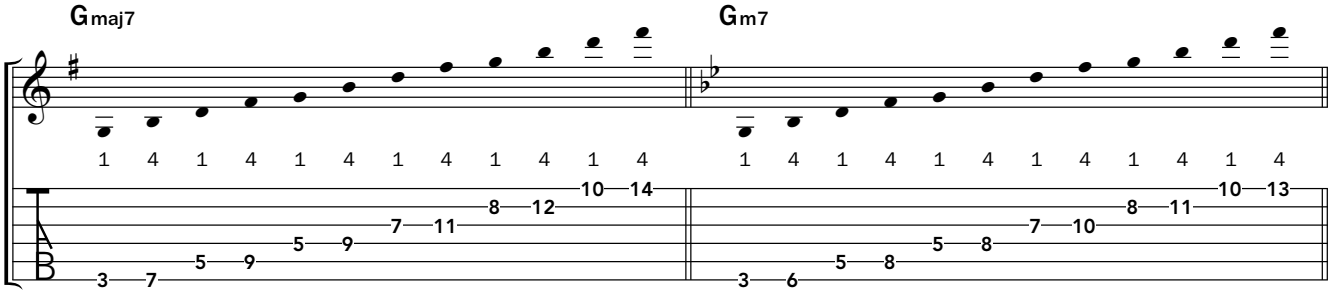
5 DO FINGERBOARD CALISTHENICS

Symmetrical fretboard exercises serve as excellent warmups for both hands, and can also help bolster your fret-hand pinky's strength. **Example 7a** shows a typical example, played chromatically on each string. Continue the pattern through strings 3–1, and play it descending as well. Do the same with the trickier exercises in **Example 7b–c**, which demand more of your pinky. Then, experiment with your own combinations that you find give your pinky the greatest workout. But be careful not to overdo it—if you feel any pain at any point in these or any of the other exercises in this lesson, then, just as at the gym, it's time to take a break. AG

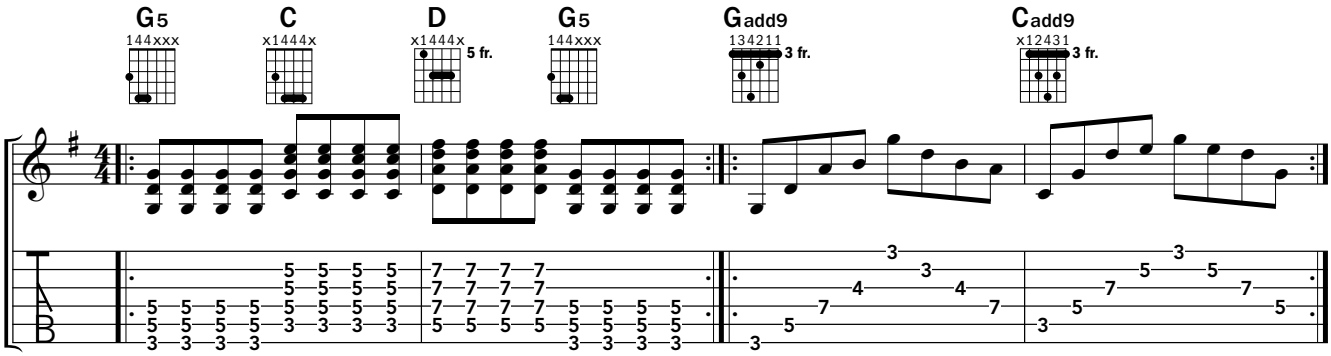
Example 1



Example 2

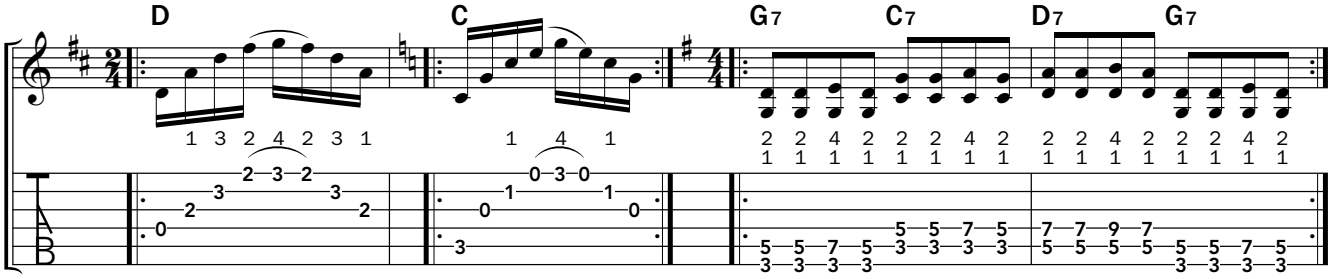


Example 3



Example 4

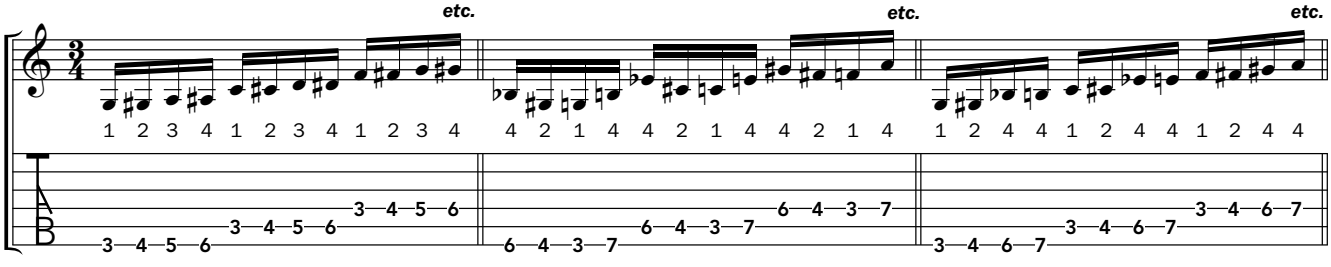
Example 5a



Example 5b

Example 6

Example 7a



Example 7b

Example 7c

Transposing Tools

What you need to know to play your favorite songs in any key

BY TIM BERTSCH


Being able to transpose is a valuable skill to have up your sleeve.

Weekly Workout lessons usually involve techniques that are physically challenging on the guitar. However, this month's exercises are more conceptual than technical. You'll focus on transposition—the act of moving music from one key to another while keeping its basic structure intact.

Being able to transpose is a valuable skill to have up your sleeve. Among other applications, you might be hired to accompany a vocalist who can't sing a tune in its original key; you might like to make a guitar-friendly arrangement of a piano composition that's in a tricky key; or, you might simply want to explore the way a melody sounds in different keys.

No matter the style or application, learning to transpose will undoubtedly make you a better guitarist, while improving your overall musicianship.

WEEK ONE

The art of transposing requires a grasp on theory fundamentals. If needed, begin your workout by refreshing yourself on key signatures, minor and major, sharp and flat; basic intervals; and the Roman numerals used to describe the functions of chords in progression.

A relatively effortless method of transposing involves the use of a capo, which can be placed at different regions of the neck, allowing common grips to sound as new chords. Try a I–IV–V–I progression in the key of C major, as shown in **Example 1**. Next, place a capo at the first fret and use the same grips (relative to the capo). This yields a I–IV–V–I in the key of C♯ (C♯–F♯–C♯–G♯). Move the capo to the second fret and you're playing in the key of D. In fact, you can move the capo farther up the neck to play the same chord grips in all 12 keys.

A technique unique to the guitar involves transposing by retuning the instrument. For instance, try the i–iv–i–v progression as shown in **Example 2**. If you'd like to play it in D♯ minor without using barre chords, just tune each string down by a half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭) and you'll automatically sound in E♭.

Now begins the real mental work. In transposing, as with anything else in music, there's often more than one way to conceive of what you're doing. This week try a vertical approach—that is, transpose a melody by relocating each note by a given interval.

Take a simple phrase in the key of C (**Example 3a**). Let's say you want to transpose it to the key of D major. First, determine the intervallic distance between these two keys. D major is a major second above C major. So, to play Ex. 3a in D major, move each note up a major second (remember, the equivalent of two frets), as in **Example 3b**. To transpose it *down* to the key of D major, lower each note by a minor seventh (**Example 3c**). Try transposing Ex. 3a—and all of the subsequent exercises—to other keys as well.

WEEK TWO

Instead of conceiving of things vertically, you could take a horizontal approach when transposing. Begin by identifying the interval between each pair of notes in a melody, as demonstrated in **Example 4a**, which is in the key of G major. (Remember, P = perfect, M = major, and m = minor.) Next, apply the same sequence of intervals to a different starting note (**Example 4b**). You've now re-created the same melody in a different key—namely, B major.

Because of the layout of the fretboard, you can take a melody and transpose it simply by moving it up or down a given number of frets—unlike on other instruments, such as piano or saxophone, which require a new position for each new key.

Try **Example 5a**, which is derived from the A natural minor scale. Take the same fingerings, on the same string set, and move the melody up a major second to play it in the key of B minor, as in **Example 5b**. And because of the symmetry of standard tuning—the bottom four are arranged in perfect fourths—you can transpose the same melody down a fourth, to the key of F♯ minor, by moving it one string set over (**Example 5c**).

Beginners' Tip #1

A capo allows you to easily play a song in a different key. However, don't short-change yourself by relying on it exclusively and not investigating and understanding the theory behind transposing.

Beginners' Tip #2

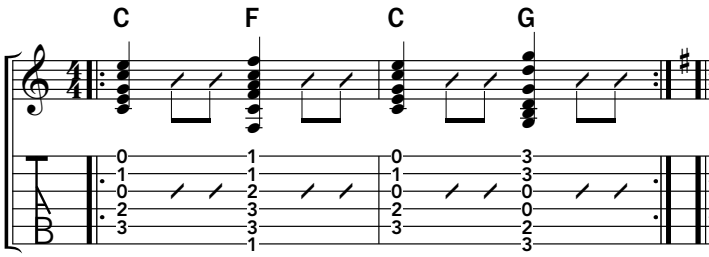
When learning to transpose, use traditional songs like "Amazing Grace" and "Down in the Valley," as they tend to be both melodically and harmonically concise. They're also familiar-sounding, so your ear will help guide you.

Beginners' Tip #3

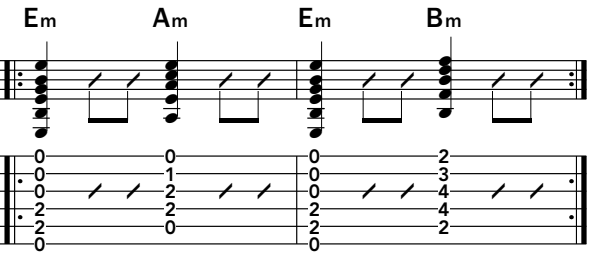
A great way to begin the process of transposing with numbers in relation to keys is to practice basic major scales, counting each note as you progress.

WEEK 1

Example 1

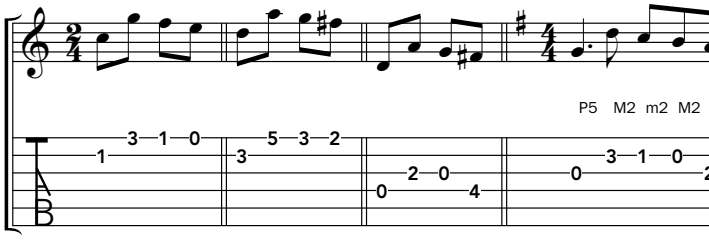


Example 2



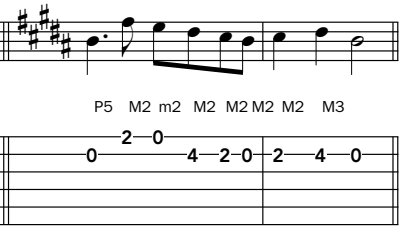
WEEK 2

Examples 3a–c

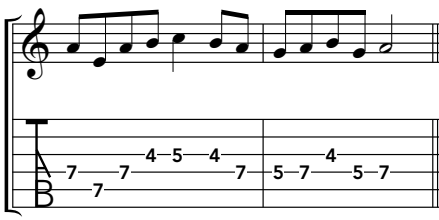


Example 4a

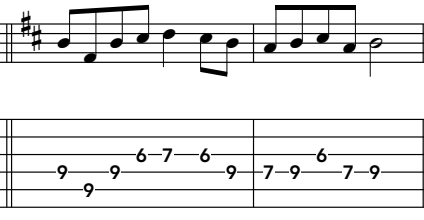
Example 4b



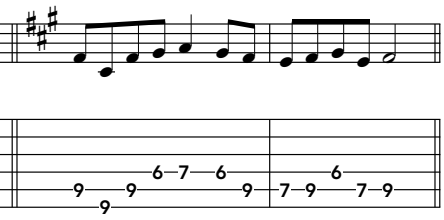
Example 5a



Example 5b

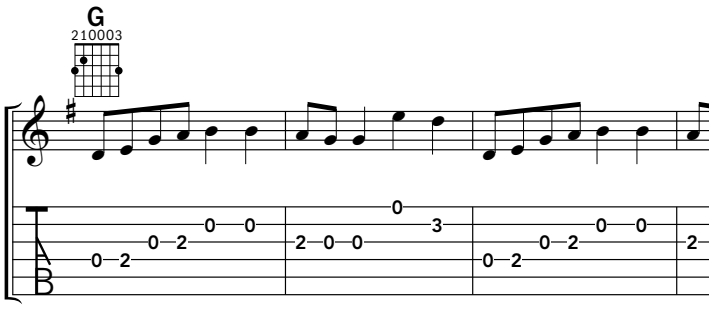


Example 5c

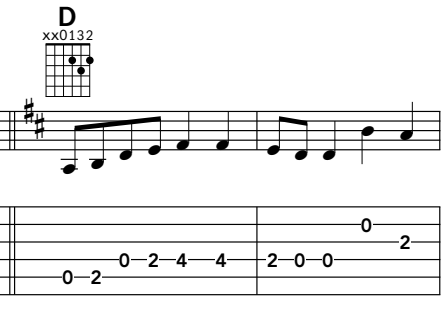


WEEK 3

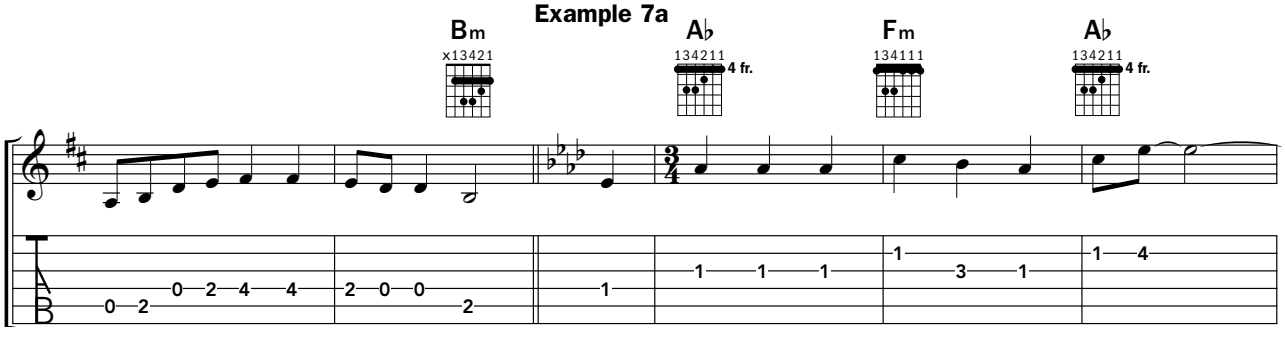
Example 6a



Example 6b



Example 7a

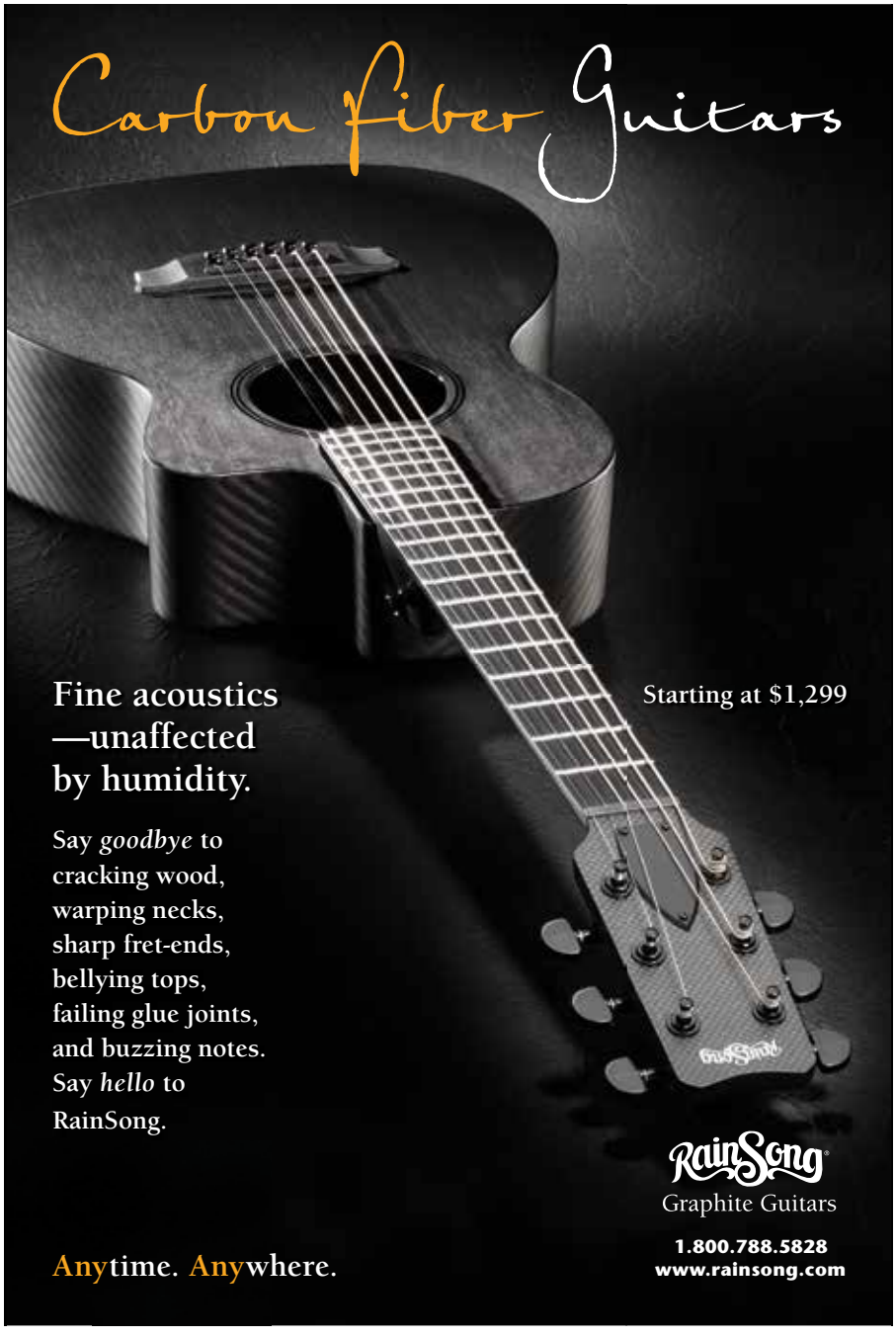


WEEK THREE

This week you'll work with melodies with chords. Take the bluegrass classic "Sandy River Belle," notated in the key of G major in **Example 6a**, and play it in D. It's easy to transpose between these two keys if you think of each note as a number in relation to the scale. The song begins with the note D, which is the fifth note of the G major scale. Find the fifth note of a D major scale—A—and you can build the rest of the melody in relation to the new key (**Example 6b**).

To transpose the chords, relate them to the Roman numeral system. The first chord, G, is the I and the other chord, Em, is the vi. Swap each chord for the exact Roman numeral in the new key—D and Bm are the I and vi chords in D major—and repeat this process for the next examples.

Your next exercise might be a bit trickier, as you transpose a passage from the traditional Irish tune "Rosin the Bow" from the key of A♭ major to the key of A major (**Examples 7a–b**). But don't be intimidated by that first key signature, with all its flats. Approach the task at hand systematically, like you did with the previous examples, and you'll be right on track.



Beginners' Tip #4

Take one basic song and transpose it up a minor third using all of the methods covered in this Weekly Workout.

WEEK FOUR

This week you'll put everything together in exploring transpositions on the traditional song "House of the Rising Sun." At first glance, this tune might seem pretty straightforward, but it's less so than the previous examples. Though it's written in the key of A minor in **Example 8a**, you'll see the note G♯, which falls outside of the key. Likewise, the diatonic v chord in A minor is E minor, but here it's played as major. And, though the iv chord in a minor key is normally minor, here it's major (D).

Remember to consider these sharp notes as you prepare to transpose "House of the Rising Sun" to a new key. I've done the work for you in **Example 8b**, writing the tune in D minor, but with your newfound skills, try transposing it to other keys as well. Do the same with some of your favorite songs, and you'll be a better musician for it.

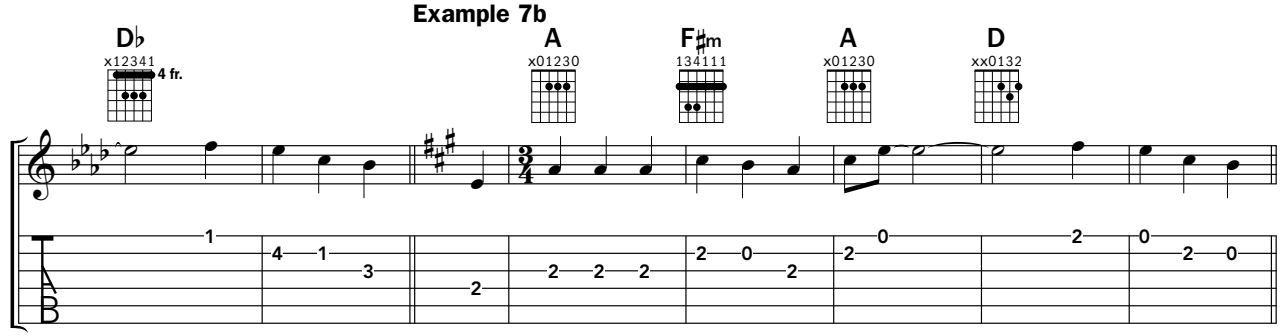
Tim Bertsch is a Seattle-based guitarist, composer, and educator, as well as the founder of Sound Academy of Music. www.timbertsch.com

TAKE IT TO THE NEXT LEVEL

The task of transposing complex passages and long compositions can be daunting, but with notation software like Finale or Sibelius, it can be a painless, educational, and even enjoyable experience. These and other programs allow music to be input in one key and changed to any other key with the click of a mouse.

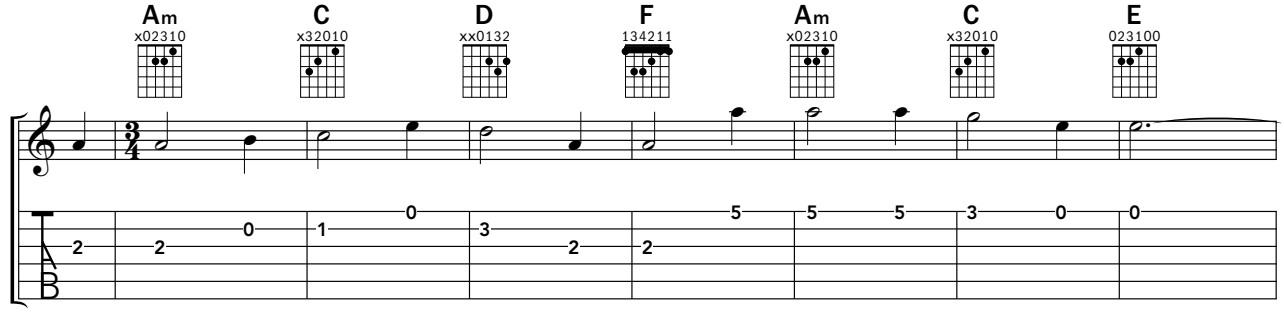
Transposing with notation software can be exceptionally beneficial when composing and arranging, checking previously transposed pieces for errors, and much more. Although there's often a bit of a learning curve upfront, the rewards of mastering the extensive capabilities of such programs can save you time, frustration, and countless revisions.

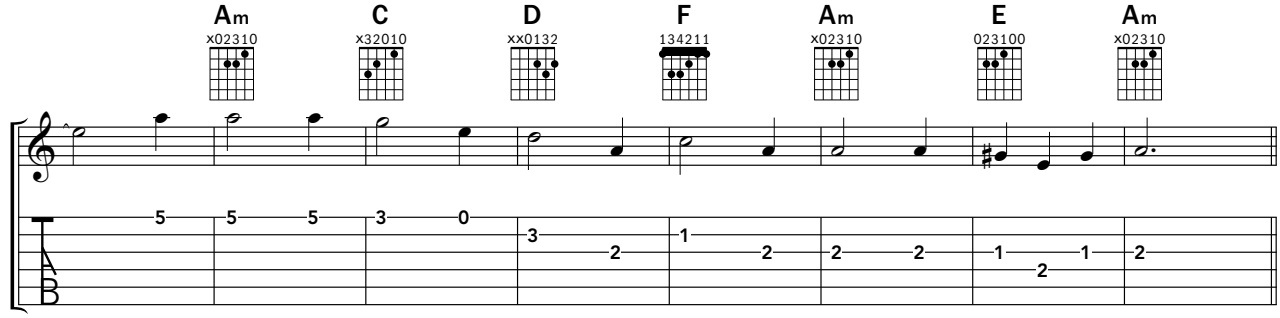
Example 7b



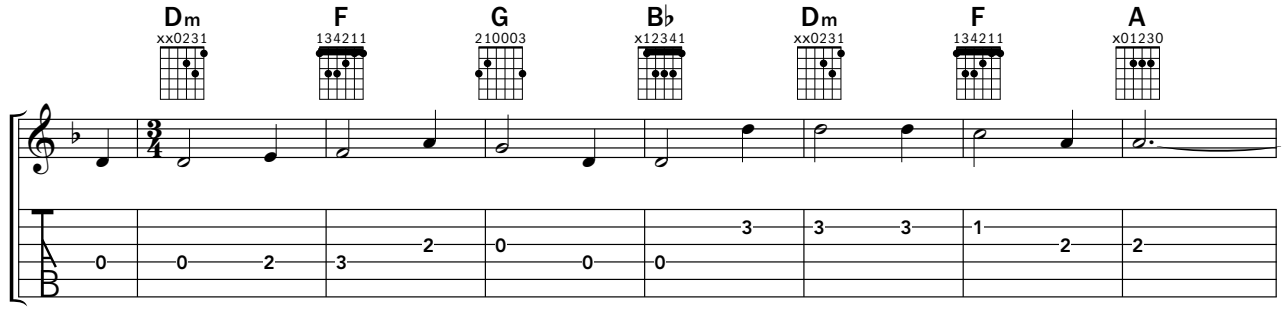
WEEK 4

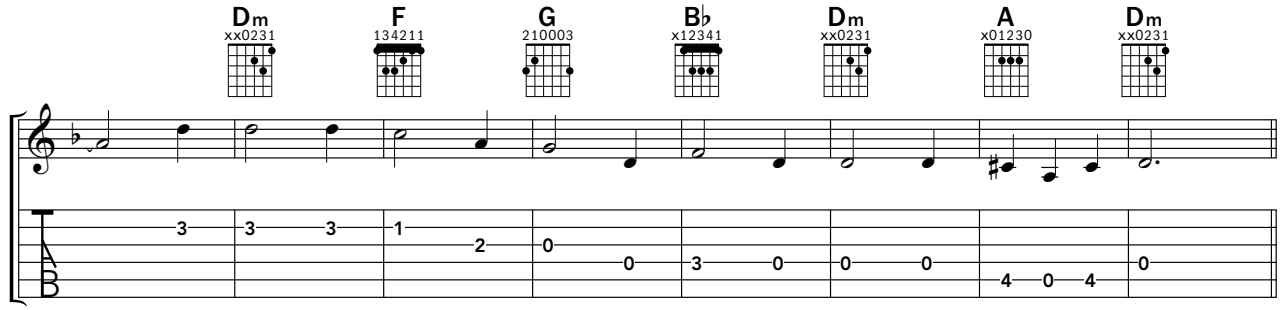
Example 8a





Example 8b





READER'S PICK

Classical Gas

Tackling a pop hit and fingerstyle classic

BY ADAM PERLMUTTER



Mason WIlliams

In 1967, having completed his first season as a writer for *The Smothers Brothers Comedy Hour*, Mason Williams spent a weekend with an old friend he had been neglecting: his nylon-string guitar. He composed an informal piece, thinking it might be handy for playing at parties, and called it "Classical Gasoline." The piece was destined for much bigger things.

Warner Bros. Records approached Tom Smothers later that year looking for new recording artists and, based on the strength of Williams' contributions to his show, Smothers suggested giving him a shot. In 1968, Warner Bros. released Williams' debut album, *The Mason Williams Phonograph*, featuring "Classical Gas," the title's second word resulting from a music copyist's error.

"Classical Gas" hit the top of the charts in August of 1968, and it won three Grammy awards: Best Instrumental Composition, Best Instrumental Performance, and Best Instrumental Arrangement. Almost 50 years later it remains both a popular favorite and a staple in the fingerstyle repertoire, covered by heavyweight players like Tommy Emmanuel and Glen Campbell.

The album version of "Classical Gas" clocks in at just over three minutes and packs in a lot of guitar, so it's best to take a systematic approach and learn it section by section, and phrase by phrase, isolating any trouble spots along the way. Take a basic fingerstyle approach to the piece—pick strings 6–4 with your thumb and the higher strings with your index, middle, and ring fingers.

Notice what's required of your fretting hand in each section. At a glance, the first 23 bars, for instance are all based mainly on basic open chord forms, each of which you should hold down for as long as possible. Bars 24 through 29, which toggle between Am7 and D chords, are best played with a full first-finger barre at fret 5.

On the original recording, the brass instruments play an interlude (bars 33–44 of the transcription), while the guitar sits out. I've arranged these brass parts for guitar. This section is not easy on the fretting hand, so feel free to substitute your own voicings here—while keeping things in the spirit of the piece. AG







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Cont. on p. 66


29
G
C
F
B♭
Asus4
To Coda
Dm(add9)/A
D♭
34
G♭/A♭
D♭
G♭/A♭
D♭
E
A/B
E
40
A/B
E
G
C
F
B♭
Asus4
Dm(add9)/A
45
Am
50
C
G/B


Am G7 C G/B Am G G/F♯ Em7
55
D.S. al Coda
Am G C G/B C F D G E
61
Coda
Asus4
65
Am G G/F♯ Em7
1 Am
2 Am G Am G/B
66
C Am F Esus4 Am G Am7 G/B E
72
D G C F B♭ Dm(add9)/A Dadd9 A
78

Why Won't My Guitar Stay in Tune?

Look at a few other things before blaming your tuners for not staying in tune

BY MAMIE MINCH



It's a good idea to give your guitar a little time to adapt to hot stage lights.

CHRIS BREITIGAN

Q: *About six months ago, I bought a Gibson Hummingbird from the 1990s. Even though it was a little beaten up by the previous owner, it's a solid guitar. It initially was a little fussy about staying in tune, but lately it's gotten worse, and it's particularly frustrating onstage. Why won't my guitar stay in tune? Do you think I should replace my tuners?*

—Jack, Indianapolis

A: This can be a vexing issue! Of course, it's always worse when this happens in front of an audience. Here are some thoughts about how I would go about weeding out the source of your problem.

STRINGS

First things first—how are your strings? Old strings can be unreliable, so make sure to change them pretty regularly. And when you do, bear in mind that they'll need to stretch a bit before you can rely on them to hold tune. You can make that go faster by tuning them up to pitch and pulling upwards a bit on each one a few times. Repeat until the stretch stops flattening the pitch.

ENVIRONMENT

Environmental effects are huge when we talk about guitars staying in tune. Changes in heat and humidity can cause all the wooden parts on your guitar to slightly swell or shrink. It doesn't take much to affect your guitar. As the wood expands and contracts, the strings are pulled more taut (and made sharp) or let more slack (and made flat). Certain guitars are more sensitive to seasonal changes, and this capriciousness can be much improved with regular setups and by paying attention to your guitar's humidity needs.

Also in this category, and worth thinking about for anyone who gets up on a stage: Lights are hot! You know how your guitar can be fussy when you bring it in from the cold? Same idea when you get onstage. You may find yourself needing to retune after the first song or two. I find that certain of my guitars are particularly fussy about staying in tune under hot club lights. If possible, put your guitar onstage in a stand for a little while before the show and give it one last tune-up before you start (while your adoring fans are cheering your rock 'n' roll stage entrance, of course).



Mamie Minch

GOT A QUESTION?

Uncertain about guitar care and maintenance? The ins-and-outs of guitar building? Or a topic related to your gear?

Ask *Acoustic Guitar's* resident repair expert Mamie Minch. Send an email titled "Repair Expert" to Senior Editor Greg Olwell at greg.olwell@stringletter.com, and he'll forward it to Mamie.

If *AG* selects your question for publication, you'll receive a complimentary copy of *AG*'s *The Acoustic Guitar Owner's Manual.*

THE NUT

Lots of tuning issues start here. Each string should be correctly seated in its slot in the nut. That means that the slot should be the right depth, so that the string isn't at risk of popping out while you play. It also has to be the right width. If it's too skinny or if there is a burred edge in it, your string could catch or bind as you tune up, and jump unexpectedly; if this happens you might hear the winds of your string pulling through the nut with a loud "ping." A well-cut slot with a clean bottom and sides should let the string glide through it freely, and will eliminate a lot of issues.

Here's a tip: If you're looking to lubricate your nut slots and you find graphite a messy choice, a little bit of bar soap will do the trick. When you change the strings, just run the soap back and forth over your nut to work a little soap down into each slot. Good, clean fun!

Changes in heat and humidity can cause all the wooden parts on your guitar to slightly swell or shrink.

INTONATION

Of course, if your guitar isn't intonated well, it will go increasingly out of tune as you play up the neck. This is a pretty simple fix on an electric guitar with movable saddles, but if you find this on an acoustic with a set saddle, like your modern Hummingbird, see your repair person to talk about your options. Maybe a compensated bone saddle could help, or your entire saddle can be repositioned.

CAPO

It's not unusual to have to retune after putting a capo on your guitar. Some people recommend putting your capo right on top of a fret, but this has always felt a bit precarious to me. The best solution I've found is a Shubb-style capo put on from the top side of your neck. You can adjust the tension wheel to put enough "squeeze" in it to hold down your strings without distorting them too much. Of course, when you're using a capo, a poorly intonated guitar will really bother your ear.

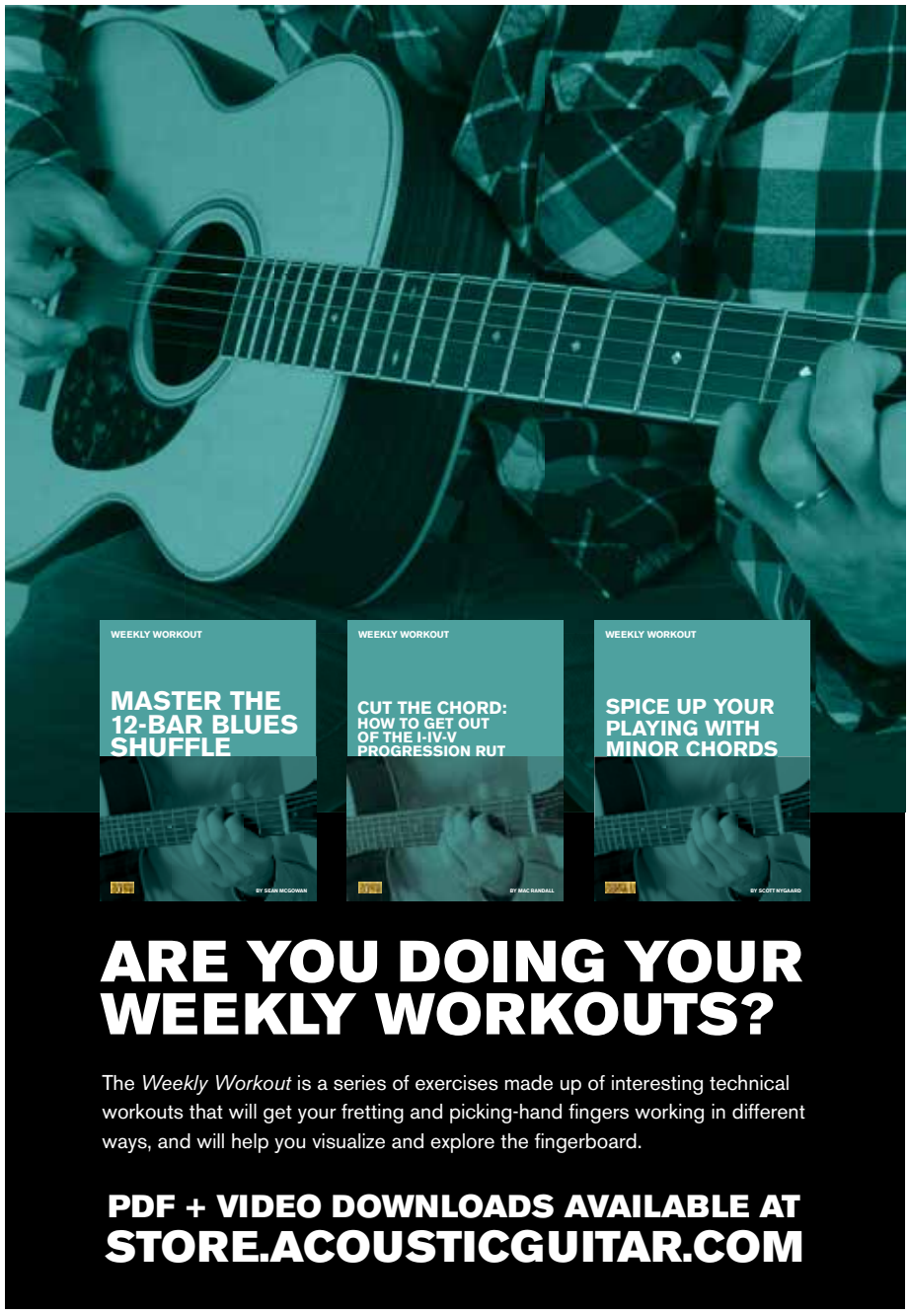
MACHINES

And least often of all—which is strange, because it's the first thing that generally occurs to people—we can look to the tuning machines. Check each tuner individually to see if there's any play when you twist the button. If so, is the play from the button not being screwed onto the post tightly? Is it from a distorted cog? Is the whole machine moving because the screws holding it to the headstock have chewed out their holes? Some tuner issues can be finessed, but if the tuners are too far gone, replacing them will be your best bet.

Another thing to think about is that if you are using a hootenanny strap, the string tied around the base of the headstock can yank on the strings between the nut and the tuner posts.

As a parting note: Some trends in guitar damage only become visible after you've looked at lots of guitars. I see more G-string tuners with bent posts than any other string, and pretty often these guitars arrive at the shop in a gigbag. (Screwed-up D-string tuning posts are also pretty common.) Think about it—you put your guitar in the bag and swing it up over your left shoulder and in that motion, it's pretty easy to misjudge how close you are to a wall, and you can whack that edge of the headstock—or it's easy to walk into a door jamb. Be careful out there, folks, your guitars will thank you!

Mamie Minch is the co-owner of Brooklyn Lutherie and an active blues player.
brooklynlutherie.com





Martin 0-18

Martin 0-18

Martin reintroduces a small-bodied classic with a new, sleek neck

BY ADAM PERLMUTTER

By today's standards, the Martin 0-18 might strike you as a modest guitar. But it was a commanding instrument when it was introduced in 1898, dwarfing the company's parlor guitars in terms of size.

Like the majority of other Martin guitars, the 0-18 evolved from a 12-fret gut-string model to a 14-fret steel-string by the mid-1930s. For many years, the 0-18 remained a fixture in Martin's catalog, and in the 1950s it was among the company's hottest offerings, selling nearly as well as the D-28 dreadnought thanks to an agreeable price tag. Some formidable guitarists—Bob Dylan and Steve Earle, to name just two—would make good use of the 0-18's balanced voice.

Nonetheless, the 0-18 fell out of favor and it was discontinued in 1996. But now the 0-18 has been reintroduced as the latest—and lowest cost—member of Martin's Standard Series. And it was high time, considering the renewed interest in small-bodied guitars in general.

At a glance, the new 0-18 looks a whole lot like a 1950s or '60s example, but it's been updated with contemporary specs—namely, the modified low-oval neck with Martin's "high performance taper." That mouthful of a name translates to a guitar that's quite easy on the fretting hand. The review model is easy on the ears as well, with the warmth and openness that Martins are celebrated for.

SMALL AND MANAGEABLE

I'm accustomed to OM sizes, but I instantly took to the relatively petite 0-18, with its 13.5-inch lower bout (compared to 15 inches on an OM and 15-5/8 inches on a dreadnought). The guitar felt lightweight and balanced well between its neck and body in seated or standing positions.

The 0-18 also has a shorter scale length than its larger cohorts—24.9 inches compared to the standard 25.4. And though a longer scale is generally equated with a more generous sound, the tradeoff is perhaps worth it. Cluster chords involving large stretches of the fretting fingers, for example, felt more natural to play on the 0-18 than an OM.

About that high performance taper, which refers to how the neck doesn't get as wide as a more traditional neck as it approaches the 12th fret. It's subtle enough that it's not necessarily a feature I would have picked up on, but I did notice how easy it was to zip around on the 0-18's neck, whether I was soloing or doing barre-chord accompaniment. It really felt like the guitar was working with and not against me.

RIGHT FOR THE STUDIO AND THE COUCH

When I first played the 0-18, I thought it sounded good, if a bit subdued. Oddly, it wasn't until I was playing the guitar while transcribing music for lessons in this issue that I noticed its punchy, present voice.



It's too easy to refer to a small six-string as a good couch guitar, but that's just what the 0-18 is for me. In the several weeks I spent with it, more nights than not, I found myself seeking out the 0-18 and playing it on the sofa for at least a half hour.

The 0-18 really felt like an all-purpose guitar. It didn't pack a wallop like a dreadnought, but its sturdy fundamentals and overall tonal balance made it equally satisfying to strum campfire-style open chords or Freddie Green-style two-note chordal fragments. Because of its direct and focused sound in these contexts, the 0-18 would make an ideal choice for recording rhythm tracks.

Many vintage 0-18s have a 1-11/16-inch nut, but the new model has a slightly wider, fingerstyle friendly 1-3/4-inch nut. The guitar was quite hospitable to this technique, whether with bare fingers or a thumbpick and fingers. In any style, from ragtime to chord-melody-style jazz—and in standard tuning as well as open-G and DADGAD—the 0-18's openness really shined.

At the same time, the 0-18 liked to be flat-picked. Single-note lines had a zing, with a light natural reverb. Cross-picking worked out nicely, owing to the consistently good sound from string to string, as well as the attractive timbral contrast between the fretted notes and the open strings.

All in all, the 0-18 is lots of fun to play. It's an agreeable instrument, and it makes pretty much anything I throw at it sound good. At a little under $2,500 street, it's not an inexpensive guitar. And while you might be able to score a vintage example in less-than-pristine condition at around the same price, the new version's highly playable neck and 1-3/4-inch nut surely give this excellent new Martin an advantage. **AG**

MARTIN 0-18

BODY 14-fret 0 size; solid Sitka spruce top with scalloped X-bracing; solid mahogany back and sides; ebony bridge and compensated bone saddle with 2-5/32" string spacing; gloss finish

NECK Hardwood neck; 20-fret ebony fretboard; 24.9" scale length; 1-3/4"-wide bone nut; Grover Sta-Tite 18:1 nickel open-gear tuners; satin finish

EXTRAS Martin MSP4100 SP Lifespan 92/8 Phosphor Bronze Light strings (.012–.054); ply hardshell case

PRICE $3,099 list/$2,459 street

Made in the USA, martinguitar.com

Tanglewood Java Series Parlor and Winterleaf Series OM

Affordable guitars for players with exotic tastes

BY PETE MADSEN

Despite being distributed in 60 countries and receiving the "All-time best-selling acoustic guitars in the UK" award by the Music Industry Awards, Tanglewood brand isn't a household name in the US. But that may change now that the UK-based brand of guitars made in Indonesia and China are being distributed here in the States by a company with a far-reaching network of dealers.

Korg recently picked up the brand, which has a line of instruments ranging from jumbos to grand auditoriums, and smaller parlor-sized guitars, with myriad features and exotics wood choices like amara, spalted mango, and koa. We picked out two new guitars, from two different lines—the parlor-sized TWJP and the orchestra-sized TW2 ASE.

PARLOR TRICKS

The TWJP is part of the Java line, which evolved from Tanglewood's popular ukulele line built in Indonesia. They were so impressed with the quality of the ukes that they commissioned a series of guitars from the same factory.

The TWJP is visually striking. The amara and spalted mango back creates an arresting contrast that almost looks like light mahogany and dark cocobolo. And the narrow-grained cedar top has a honey-hued tint that is a lovely counterpart. The only eye-catching drawback was a bit of underspray where the top meets the mahogany binding. The slotted headstock and open-geared tuners give it a vintage vibe. There are no fret markers on the actual fretboard and the dot markers on the top of the neck are small and hard to see, which can make navigation a little tricky.

The Java has crisp and snappy sounds that respond best to a lighter picking attack. This surprised me, since most cedar-topped guitars I've played have a more subtle treble voice. Perhaps this is where the amara-mango combination comes in. A heavy pick-attack sounded a little jarring on the light-gauge strings, so I abandoned my thumbpick and played *au natural*.



TANGLEWOOD JAVA TWJP

Body Parlor-size body with solid cedar top; amara sides with amara and spalted mango back, mahogany binding; sonokeling bridge with compensated plastic saddle, natural gloss finish

Neck 25.6"-scale nato neck, sonokeling fingerboard, mahogany binding; 1.69"-wide plastic nut; nickel open-back tuners

Other Plastic bridge pins and compensated saddle; D'Addario EXP16 coated phosphor bronze light-gauge strings (.012–.053); single strap button

Made in Indonesia

Price $476.99 (MSRP)/$399 (street)

TANGLEWOOD WINTERLEAF TW2 ASE

Body Orchestra size with solid mahogany top, back, and sides; rosewood bridge with compensated NuBone saddle, natural satin finish

Neck 25.6"-scale mahogany neck, rosewood fingerboard, 1.69"-wide NuBone nut, open-geared chrome tuners; dot inlays

Electronics B-Band M450T undersaddle pickup and preamp with three-band EQ and presence controls, plus onboard chromatic tuner

Other D'Addario EXP11 coated 80/20 bronze light-gauge strings (.012–.053)

Made in China

Price $603.99 (MSRP)/$499 (street)



As a fingerpicking style of guitar, the TWJP's neck profile bucked convention. For my hands, the Tanglewood's 1.69-inch-wide nut felt a little cramped. By contrast, the parlor-sized guitars of the last century had wider nuts and big, chunky necks, which is a plus for some and a turn-off for others who may like a slimmer neck, like the Tanglewood.

I tried some Django-styled strumming and picking on "Minor Swing" and "Oh, Lady Be Good" and found that the sound and easy action provided a sweet backdrop for this style of playing.

The TWJP didn't have a big boom or respond to a heavy attack, but if your playing leans toward a more delicate touch, you should be able to coax some sweet sounds out of it.

ORCHESTRAL MANEUVERS

The Winterleaf series is manufactured in China, and the TW2 ASE sports an orchestra-sized body with back, sides, and top all made from solid mahogany. The satin finish and lack of binding add to the TW2's unobtrusive look. Closed-gear tuners are the only slightly modern touch.

The TW2 is definitely a player's guitar. The satin-finish neck felt especially silky and smooth on my test guitar. I was able to navigate the fretboard easily as the guitar was set up with low action and light-gauge strings. I strummed my way through some original tunes with Beatles-esque overtones and was pleased with the warmth and mid-treble sparkle. There is a nice, earthy balance between treble and bass that makes this guitar a good fit for traditional folk and blues.

I fingerpicked through a few early blues tunes, including Blind Blake's "Diddie Wah Diddie" and "Chump Man Blues." The TW2 creates some nice grit that makes pre-war blues come alive. Fingerpicking in open D (D A D F♯ A D) was also quite lovely. It's worth mentioning, however, that just like the parlor I tested, the narrow 1.69-inch-wide nut and narrow string spacing at the bridge made the TW2 feel a little cramped for fingerpicking.

The TW2 is also equipped with B-Band M450T pickup system, with the controls mounted on the side, facing up toward the player. The B-Band has three separate faders for bass, mid, treble, and presence, as well as volume dial and onboard tuner. I plugged the TW2 into a Fishman Loudbox Mini and was able to get a decent sound with little fuss. The chromatic tuner worked well and seemed a bit more accurate than most onboard tuners I have tried.

Tanglewood offers some new and interesting features, such as spalted mango and amara woods, at affordable prices. If you're shopping with a budget in mind and looking for a guitar that might really suit smaller hands, I recommend taking a look at the TW2 ASE and TWJP. AG

Gretsch G9511 Style 1 Single-0 Parlor

Refinement and fun in a small-bodied package

BY PETE MADSEN

For a long time, the acoustic guitar market has been dominated by big jumbos and dreadnoughts. While these big boxes have lush bass tones and plenty of volume, they also have several drawbacks, with the first and foremost being that their size can be unwieldy for some.

Smaller-bodied and parlor-sized guitars are a lot more popular these days, which is a good thing, but not surprisingly, there are a few trade-offs. Smaller guitars won't have the pronounced volume or full tones of some larger guitars. However, with so many smaller guitars on the market, you can be more discriminating in what you look for in a compact size. The new low-cost Gretsch G9511 Single-0 Parlor is one such small-bodied guitar that has a refined tone and can be a lot of fun.

The Indonesian-made Gretsch sports excellent craftsmanship. The "Appalachia Cloudburst" finish has been applied to a solid Sitka spruce top, giving the Gretsch a warm, smoky allure. A thin gloss over the top and laminated mahogany back and sides provides a nice sheen. The mahogany neck has a matte finish that gives a silky feel that many guitarists—including myself—prefer. The butter-bean open-geared tuners throw off a vintage vibe and the bone nut and saddle complete a classy and understated portrait. There are no sharp edges on the frets, and the guitar is set up to be a quick player with low action and no fret buzzes. Except for a tiny bit of underspray around the soundhole, I could spot no flaws.



The G9511 has a solid spruce top.

NAKED TRUTH

My review G9511 responded best to a light touch. I normally play with either a flatpick or thumbpick when I'm fingerpicking, but I really enjoyed playing this guitar with naked fingers. A sweet tone is produced with a soft touch and speaks to my jazzier side. Although I don't consider myself a jazz player, I am attracted to the plush sounds of major 7th and 13 chords on the Gretsch.

Blues fingerpicking is my bread-and-butter, so I put on my thumbpick to play my way through John Hurt's "Stagolee." The Gretsch had a fuller sound than I expected, with a nice balance between bass



The mahogany neck has a matte finish for easy playability.

and treble. Next, I tuned the 6th string down to D and played through William Moore's "Old Country Rock." One concern I have with small-bodied guitars with light gauge strings (.012–.053), low action, and a short scale (24.875 inches), is that they usually don't handle tuning down very well. But, the Gretsch surprised me by sounding great in drop-D tuning. The low D stills retains some snap and didn't sound flaccid or warbly.

Inspired, I progress down to open D (D A D F♯ A D) and am again surprised how well the Gretsch takes the lower tuning as I play through "Vesta-pol." There is a lovely self-contained intimate quality to the sound—think warm mids and clear but not overly glassy or harsh trebles.

The neck's matte finish is easy to navigate and the 1.73-inch nut—and 2-3/8-inch string spacing at the bridge—provided ample room for flatpicking and fingerpicking alike. Gretsch calls the neck shape a slim "C". Back in standard tuning, I flat-picked my way through the Beatles' "I Feel Fine," with the Gretsch producing a nice, crispy—almost electric guitar—sound, with single-string lines standing out. The only place I found the Gretsch lacking is as a bold strummer. Playing a big, open G-chord just doesn't sound as warm and inviting as they do on a big guitar. The harder I hit the strings the more harsh it sounds. I should also note that the neck joins the body at the 12th fret, which may impede your high-fret excursions.

These days, if you are looking for a small–bodied acoustic, you are presented with tons of options. But for a $299 street price, you probably won't find many guitars that match the Gretsch's tonal complexity and playability. **AG**

GRETSCH G9511 STYLE 1 SINGLE-0

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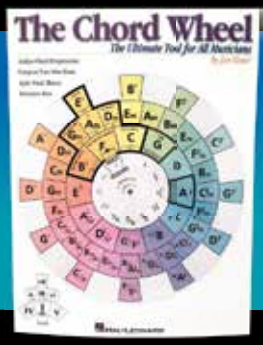
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Joe Bonamassa
Live at Carnegie Hall: An Acoustic Evening
(J&R Adventures)

CHRISTIE GOODWIN

PLAYLIST

Whither the Virtuoso?

Joe Bonamassa mostly sticks to rhythm on live disc

BY KENNY BERKOWITZ

For years, Joe Bonamassa used to sneak three or four acoustic songs into the middle of his live shows. That changed in 2013, when he retooled his back catalog for *An Acoustic Evening at the Vienna Opera House,* and four years later, he's reconceived it again for the CD/DVD *Live at Carnegie Hall.*

Listening to them now, the two sets feel very, very different. On *Vienna*, Bonamassa brings his signature flash to acoustic guitar, playing single-string leads that are smart, fast, and big enough to fill an opera house. It's a virtuosic performance that's packed with drama, but for me, the best parts are the quietest, the riskiest, where he creates a folk intimacy, accompanied on and off by transatlantic fiddle, banjo, mandola, and nyckelharpa.

By contrast, the arrangements on *Carnegie Hall* are more clearly grounded in Southern blues and soul, especially with the addition of three Australian backup singers to give these songs a deeper sense of melody and a greater cohesiveness. The players—Eric Bazilian (mandolin, mandola, hurdy-gurdy, recorder, saxophone, acoustic guitar), Anton Fig (drums), Tina Guo (cello, erhu), Hossam Ramzy (percussion), and Reese Wynans (piano)—sound more like a band and Bonamassa more like a bandleader. Instead of soloing, Bonamassa is closely focused on rhythm, driving this music as hard as it will go and leaving much of the coloring to Bazilian, Guo, and Wynans. That's a long way from *Vienna,* which is the biggest surprise here: That after all the practice, practice, practice it's taken to get to Carnegie Hall, Bonamassa has made a less-is-more leap to rhythm guitar that uncovers new strengths in both his singing and his songwriting. AG



House and Land

House and Land

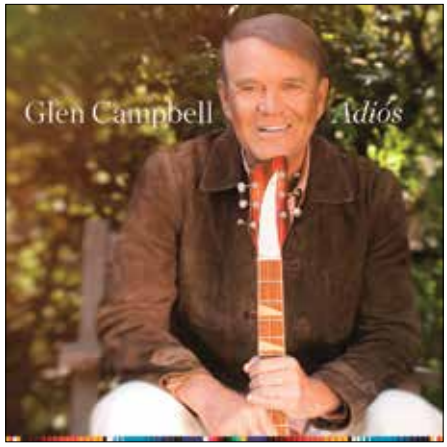
(Thrill Jockey)

Folk-trad tunes with hypnotic 12-string, unusual harmonies

After opening for the Black Twig Pickers, Sarah Louise Henson (12-string guitar, bouzouki, shruti box) and BTP's Sally Anne Morgan (banjo, fiddle, shruti box) started playing as a duo, finding a shared love of folk-trad and experimental music. Here, on their self-titled debut, they're reinterpreting 11 Anglo-Appalachian folk songs, most of them hundreds of years old, through a post-modern, microtonal lens, taking inspiration from minimalists Tony Conrad and Éliane Radigue.

Does that sound far-fetched? It's not, and in practice, the seriousness of their approach fits well with our image of pre-modern America. Henson and Morgan's voices blend with a stark, Appalachian beauty, creating unlikely, unconventional harmonies as they play with the intervals between notes, using a shruti box to establish the fundamental drone at the heart of these stories of broken hearts and false lovers. On fiddle, Morgan carefully elongates each bowstroke, letting the tunes evolve gradually and leaving plenty of room for Henson to quietly change direction mid-song, speeding up, slowing down, and gently pushing the boundaries of mode and meter.

Picking 12-string acoustic with her thumb and two fingers, Henson creates a hypnotic, ringing, modal world that echoes the desperate loneliness of these 18th-century lives, bending strings to reach the microtones she needs and sounding as though she's playing two beautifully untuned guitars at once. She and Morgan fit together perfectly, bringing out the feminist subtext in these songs, and at their richest, the combination is stunning, dark, and fully alive. *—Kenny Berkowitz*



Glen Campbell

Adiós

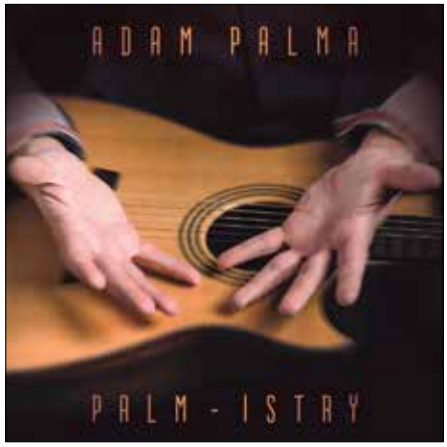
(Universal Music)

An appealing swan song from country/pop giant

The brisk banjo-picking that opens the first track of *Adiós* recalls the loping cadence of Glen Campbell's 1967 hit "Gentle on My Mind." It leads, however, into a surprisingly satisfying cover of Fred Neil's "Everybody's Talkin'" (a hit for Harry Nilsson). On his 64th and final studio album, Campbell joins up again with songwriter Jimmy Webb, who penned many Campbell songs, for four more: "Just Like Always," "It Won't Bring Her Back," "Postcard from Paris," and the poignant title track are woven through the 12-song repertoire, which also includes the country classics "Funny How Time Slips Away" (sung with Willie Nelson) and "She Thinks I Still Care;" a bluegrass-styled cover of Dylan's "Don't Think Twice, It's All Right;" and the late Roger Miller's "Am I All Alone (Or Is It Only Me)," featuring a Vince Gill vocal.

In 2011, Campbell, 81 and living in a memory care facility, announced that he'd been diagnosed with Alzheimer's disease. After a farewell tour, he went back into the studio in 2012 and 2013 to record *Adiós*. His children Ashley, Cal, and Shannon took part; his wife, Kim, wrote notes; and his longtime band member Carl Jackson produced, sang harmonies, and played fine acoustic guitar throughout. There's no end-of-the-line Johnny Cash darkness in either the middle-of-the-road pop-country arrangements or Campbell's vocals, which only slightly reflect his age and ailments (which presumably prevented him from playing guitar). Rather, they express his love of singing damn good songs.

—Derk Richardson



Adam Palma

Palm-istry

(Polskie Radio)

Imaginative fingerstylist crosses genres in diverse set

The title of Adam Palma's *Palm-istry* is more than wordplay on the UK-based Polish guitarist's name. The palm-reading metaphor identifies this collection as a summation of the fingerstylist's career so far, as well as a signpost to his future.

Palma touches on his electric rock guitar roots with an acoustic Jimi Hendrix medley, where the razor wire strum of "Hey Joe" dovetails into popping fingerpicking on a swaggering "The Wind Cries Mary." This, along with the ringing, rocking "Into Battle," is just a warm-up for the main event.

A trio of acoustic legends who have inspired and played with Palma —Tommy Emmanuel, Al Di Meola and Biréli Lagrène— are the true focus of this set. The jostling "Kentucky Miners" pays tribute to Emmanuel, with double-stops, banjo rolls and Merle Travis-style picking that makes Palma's solo turn sound like a cadre of quick-pickers. With a slurred melody riding atop a ricocheting rhythm, Palma turns a Polish TV show theme into a flamenco-style homage to Di Meola. And Palma acknowledges gypsy jazz master Lagrène with a time signature-shifting rendition of Django Reinhardt's "Nuages"— but he also folds in fingerstyle pyrotechnics reminiscent of Emmanuel's genre-jumping dexterity and Di Meola's Latin jazz lyricism. Here Palma's influences converge and conjoin, indicating a bright future ahead for this imaginative stylist.

But you don't have to read his palm to know that. Just listen to the man play.

adampalma.co.uk *—Pat Moran*





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1933 Santos Hernández

An unforgettable guitar from one of the greatest builders

BY GREG OLWELL

Though little known in the steel-string world, the guitars of Santos Hernández (1873–1943) are among the most collectible anywhere. In subtle but important ways, Hernández influenced many builders by altering Torres' ideas, including slanting the interior's harmonic bar downward to brighten the sound and positioning the fan braces more parallel to the top's wood grain for greater treble response.

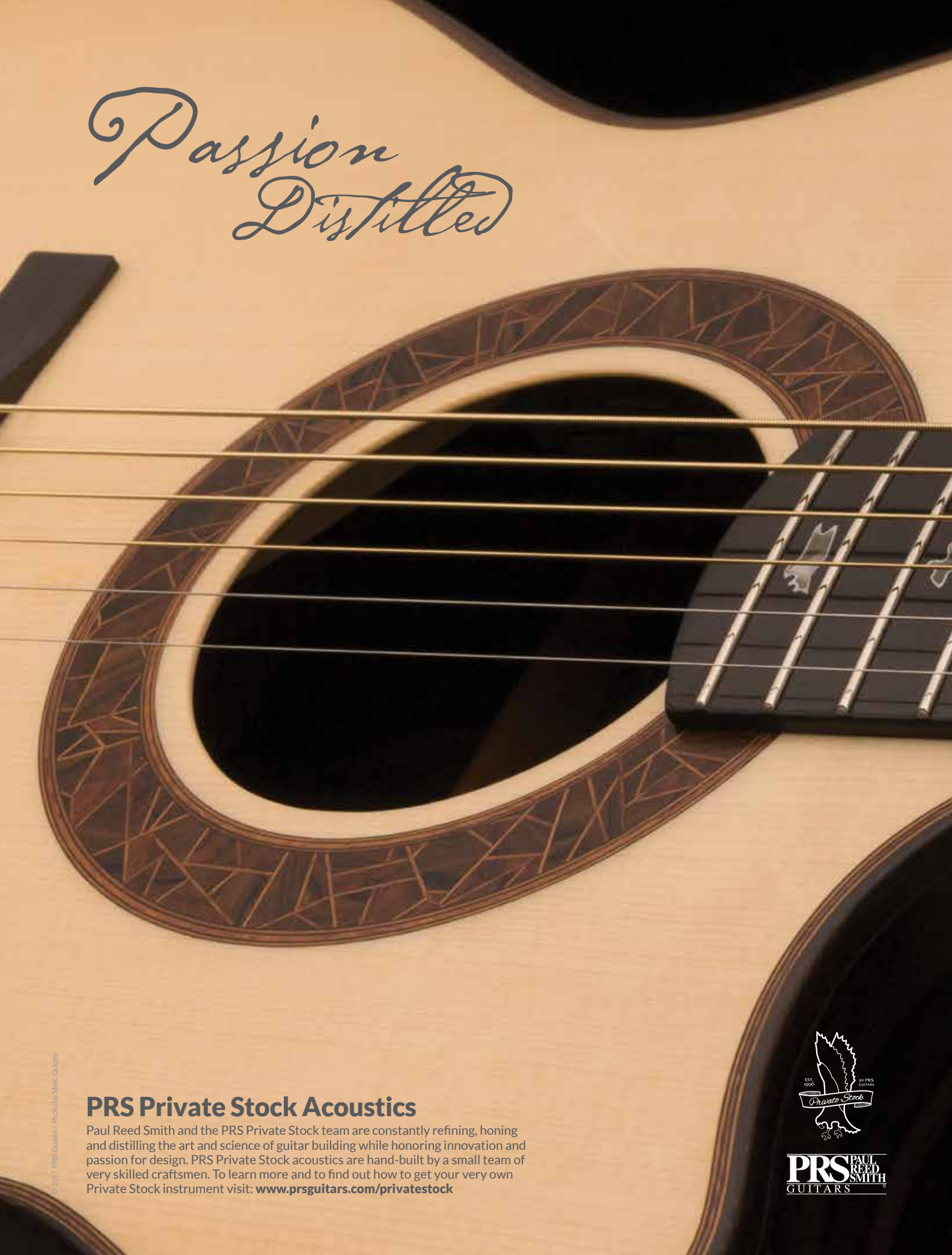
Hernández trained with several makers before landing a job in the workshop of Manuel Ramírez, a nest that launched some of the finest builders of the 20th century. During Hernández's 20-year career at the Madrid shop, he rose to chief craftsman and built the Ramírez-labeled guitar that Andrés Segovia played from 1912 until he switched to a Hermann Hauser in 1937. Hernández set up his own shop in 1916 and continued building until his death.

The 1933 Santos Hernández guitar seen here is one of his best-known instruments. It was featured prominently in *The Classical Guitar: A Complete History* (Backbeat), an essential book that tells the history of the classical and flamenco guitar. This guitar ended up in the collection of Russell Cleveland, a Dallas-based investment manager, and at press time was offered at Guitar Salon International. (Be sure to check out guitarsalon.com's excellent video demos of the instrument being played.)

The spruce- and Brazilian rosewood–bodied guitar is in excellent condition, though it has replacement tuners and likely an unoriginal bridge. While the conservative nature of classical guitar design often makes identification difficult for non-experts, the unique figuring of this instrument's rosewood back and the gorgeous purfling and rosette make it unmistakable.

—Greg Olwell

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